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ABSTRACT

The Objective-Item Bank presented covers 16 sections of four subject areas in each of four grade levels. The four areas are: Language Arts, Math, Social Studies, and Science. The four grade levels are: Primary, Intermediate, Junior High, and High School. The Objective-Item Bank provides school administrators with an initial starting point for curriculum development and with the instrumentation for program evaluation, and offers a mechanism to assist teachers in stating more specifically the goals of their instructional program. In addition, it provides the means to determine the extent to which the objectives are accomplished. This document presents the Objective Item Bank for high school language arts. (CK)

ED 066501

HIGH SCHOOL LANGUAGE ARTS BEHAVIORAL OBJECTIVES AND TEST ITEMS

EVALUATION FOR INDIVIDUALIZED INSTRUCTION

A Title III ESEA project
administered by
Downers Grove, Illinois
School District 99

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	Lang. Arts	Math.	Soc. Stud.	Science
Primary				
Intermediate				
Junior High				
High School	X			

ED 066501

HIGH SCHOOL LANGUAGE ARTS

BEHAVIORAL OBJECTIVES AND TEST ITEMS



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Evaluation for Individualized Instruction Project

AN ESEA TITLE III PROJECT

Administered

by

Downers Grove Public School District 99

BEHAVIORAL OBJECTIVE - TEST ITEM BANK

BACKGROUND

The Evaluation for Individualized Instruction Project, an ESEA Title III project administered by the Downers Grove, Illinois, School District 99, has developed an Objective-Item Bank covering sixteen sectors of four subject areas in each of four grade levels.

Subject Area

	LA	MA	SS	SC
1	11	12	13	14
2	21	22	23	24
3	31	32	33	34
4	41	42	43	44

LA = Language Arts
MA = Math
SS = Social Studies
SC = Science

1 = Primary
2 = Intermediate
3 = Junior High
4 = High School

Nearly 5000 behavioral objectives and over 27,000 test items based on these objectives were recently published as the culmination of this three-year project. The complete output of seventeen volumes totals over 4500 pages. These publications have been reproduced by the Institute for Educational Research to make them available at cost to teachers and administrators.

The objectives and items were written by over 300 elementary and secondary teachers, representing forty Chicago suburban school districts, who participated in workshops of three to nine weeks duration throughout the project. In these workshops they learned to write effective behavioral objectives and test items based on the objectives. The results of their work were edited for content and measurement quality to compile the largest pool of objectives and test items ever assembled.

PRINCIPLES AND MERITS

Unfortunately, the Objective-Item Bank is often viewed mainly as a source of test items. Although this is an important function, its greatest potential impact lies not in the availability of a multitude of test items, but rather in the ability of these items to measure carefully selected educational goals.

The almost frenetic search for test items on the part of some educators has been spurred by the current emphasis on measurement. Some educators have become so enamored with measurement that they seem more interested in obtaining a numerical index than examining what they are really trying to measure. Further, it is

not unusual for teachers to speak about a child obtaining a score of 95% on a particular test. Frequently, they encounter considerable difficulty in interpreting the real meaning of a score and are content to just accept its numeral value. A much more important question would seem to be: What are our goals of measurement? Unless we can answer this question precisely, the only real purpose that testing serves is to gather data concerning pupils to facilitate the marking of report cards. This is not to say that this function is not legitimate - it is rather to say that such a view of measurement is much too constricting. The goal of measurement should be to provide feedback both to the teacher and the child regarding the success or failure of the learning experiences in realizing specifically stated objectives.

One of the main strengths of the EII Objective and Item Bank is that all the items are directly tied to specifically stated objectives. Each group of items is designed to measure a specific objective and therefore provides the means whereby the teacher can obtain feedback on the success of the educational program.

It is disheartening to observe so many districts attacking the complex problem of curriculum development independently. One cannot help reflecting on the mammoth duplication of efforts involved. The Objective-Item Bank offers a possible alternative to this duplication. Utilizing its resources, the curriculum committee is provided with some point of departure. The efforts of three hundred teachers participating in the Evaluation Project's workshops and the thoughts of forty districts can be evaluated and utilized. This is not to suggest that any set of objectives should be viewed as the "answer" to an individual district's curricular problem but rather the efforts of others offer a convenient point of departure and may serve to stimulate diverse opinions about the direction of curricular thrust within the individual district. The words of Sir Isaac Newton seem appropriate; "If I have seen further, it is by standing upon the shoulder of giants." The efforts of others, whether we consider them giant-like or pygmyish, do offer a threshold to view the immense, complicated problem of curricular development in better perspective.

The title of an article in a recent educational journal, "If You're Not Sure Where You're Going, You're Liable to End up Somewhere Else," succinctly describes a continuing dilemma in our educational system. The vagueness of our goals often promotes the idea that "anything goes." Without a guiding beacon many classrooms become activity-centered rather than goal-oriented. One educator recently compared the all-too-typical classroom with Henry Ford's observation concerning history. He defined history as, "One damned thing after another." Is this true of the succession of activities within our classrooms? Does the teacher really know the educational purpose of each activity? Perhaps, even more importantly, do the children know the purpose?

The Objective-Item Bank offers a mechanism to assist teachers in stating more specifically the goals of their instructional program and further provides the means to determine the extent to which the objectives are accomplished. The specification of goals assists the teacher in discovering whether favored activities advance learning, or are merely time fillers; whether they get the "materials" across, or are merely perfunctory exercises.

Much discussion has been devoted to the topic of "why" individualized instruction?" and occasionally some dialogue has even centered on the "how." But an even more basic question is one that is often ignored: "Individualize what?"

Many school districts mention their individualized programs in reading or mathematics. What is individualized within these programs? Are certain skills definitely identified? Is the practice of pretesting to determine the child's level of proficiency when he enters the program a guideline?

The Objective-Item Bank has two potential contributions to make to all school districts embarking on or presently engaged in individualized instruction programs. These contributions are: 1. A group of well-specified objectives which could form the "what" of the program. 2. A set of items designed to provide information on the degree of mastery of the objective.

APPLICATIONS AND TECHNIQUES

The versatility of the Objective-Item Bank is evident in the value and usability by both teachers and administrators.

To the Administration the Objective-Item Bank:

1. Provides an initial starting point for curriculum development. The existence of many objectives avoids the necessity of each district duplicating the efforts of another. The task of the curriculum committee becomes one of selecting and/or rejecting objectives from the Objective - Item Bank and then supplementing them with objectives developed at the local level. Past-participants of the Evaluation Project workshops would be valuable resource people in this endeavor.
2. Provides the instrumentation for program evaluation. The selection of items from those objectives representative of the main emphases of the local district provides the framework for the evaluation of the stated goals.

To the Teacher the Objective-Item Bank:

1. Provides the pooling of talent and imagination of teachers of varied experience and interests, thus avoiding the present duplication of effort.
2. Provides resources for more highly sensitized program evaluation instead of a battery of standardized tests. Since the objectives are tailored to the program, the associated test items can be used to determine precisely the efficacy of the instructional materials.
3. Provides the means whereby the teacher can become more acutely aware of that which he is seeking to have occur in his classroom and that which he will accept as evidence of its occurrence. Hopefully, as teachers become more aware of their goals, they will share these

objectives with children and let the pupils become acutely aware of that which is expected of them, ergo allowing them to seek their own modality of instruction for the realization of the stated goals.

4. Provides the nucleus of an individualized instruction program.

- a. It provides for more precise curriculum planning by differentiating those goals specific to each grade and even to each student. With the bank at their disposal, teachers are encouraged to become aware of their responsibilities in developing a set of basic objectives which every child must attain and a further set which can be pursued according to the students' abilities and interests.
- b. It provides several items per objective, some of which may be used as a pre-test to discover whether a student should undertake that objective while the remainder may be employed to measure the mastery of those students who do tackle the objective.

NOTES

Several of the volumes have been reproduced from punched cards by the IBM 407, a machine which does not print all characters exactly as they appear on a typewriter. Thus:

% is actually (

□ is actually)

O is actually ? or !

Apostrophes cannot be printed.

The number immediately after the statement of each objective represents the number of items measuring attainment of that objective.

Information on the EII publications or purchase requests can be directed to:

INSTITUTE FOR EDUCATIONAL RESEARCH
1400 West Maple Avenue
Downers Grove, Illinois 60515

HIGH SCHOOL LANGUAGE ARTS

LITERARY PERIODS

THE STUDENT RECALLS THOSE MEDIEVAL PRACTICES WHICH LED TO THE ENGLISH POET LAUREATESHIP BY IDENTIFYING THE PRACTICE *NOT* ENTAILED. %10

0193

DIRECTIONS - SELECT THE BEST COMPLETION.

0001

THE DEVELOPMENT OF THE ENGLISH POET LAUREATESHIP HAS ENTAILED ALL OF THE FOLLOWING *EXCEPT*

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- A. PROFESSIONAL SERVICE TO THE ROYAL FAMILY AND COURT.
- *B. OFFICIAL CEREMONIAL CROWNING WITH LAUREL LEAVES.
- C. POETIC DEFENSE OF THE KING IN POLITICAL AND NATIONAL DISPUTES.
- D. RECOGNITION OF POETIC DISTINCTION.
- E. SATIRIZATION OF THE POET LAUREATE FOR SERVILE FLATTERY.

GIVEN SELECTIONS CHARACTERISTIC OF THEIR AUTHOR, THE STUDENT WILL ANALYZE THE SELECTION AS IT RELATES TO A SPECIFIC ENGLISH LITERARY PERIOD IN ITS RHYTHM, LANGUAGE, FORM, REFERENCE, AND CONTENT BY SELECTING THE CORRECT ENGLISH LITERARY PERIOD IN WHICH IT BELONGS. %15

0264

BELOW ARE SELECTIONS CHARACTERISTIC OF THEIR AUTHORS. MATCH THE SELECTION WITH THE PERIODS IN WHICH THEY WERE WRITTEN. %SOME PERIODS ARE REPRESENTED MORE THAN ONCE.

0030

- A. ELIZABETHAN
- B. SEVENTEENTH CENTURY
- C. EIGHTEENTH CENTURY
- D. ROMANTIC
- F. VICTORIAN

O NATURED THOU HAST FED
MY LOFTY SPECULA, AND IN THEE.
FOR THIS UNEASY HEART OF OURS, I FIND
A NEVER-FAILING PRINCIPLE OF JOY
AND PUREST PASSION. *D

4100647
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4100647

IN YOUTH FROM ROCK TO ROCK I WENT,
FROM HILL TO HILL IN DISCONTENT
OF PLEASURE HIGH AND TURBULENT,
MOST PLEASED WHEN MOST UNEASY,
BUT NOW MY OWN DELIGHTS I MAKE, --
MY THIRST AT EVERY RILL CAN SLAKE,
AND GLADLY NATURES LOVE PARTAKE
OF THEE, SWEET DAISY *D

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I LIVE NOT IN MYSELF, BUT I BECOME
PORTION OF THAT AROUND ME, AND TO ME

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4100649

HIGH MOUNTAINS ARE A FEELING, BUT THE HUM
OF HUMAN CITIES TORTURE, I CAN SEE
NOTHING TO LOATHE IN NATURE, SAVE TO BE
A LINK-RELUCTANT IN A FLESHLY CHAIN,
CLASS'D AMONG CREATURES, WHEN THE SOUL CAN FLEE,
AND WITH THE SKY, THE PEAK, THE HEAVING PLAIN
OF OCEAN, OR THE STARS, MINGLE, AND NOT IN VAIN. *D

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THOSE RULES OF OLD DISCOVERED, NOT DEVIS'D,
ARE NATURE STILL, BUT NATURE METHODIZ'D.
NATURE, LIKE LIBERTY, IS BUT RESTRAIN'D
BY THE SAME LAWS WHICH FIRST HERSELF ORDAIN'D. *C

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SNATCH FROM HIS HAND THE BALANCE AND THE ROD,
RE-JUDGE HIS JUSTICE, BE THE GOD OF GOD.
IN PRIDE, IN REASONING PRIDE, OUR ERROR LIES.
ALL QUIT THEIR SPHERE, AND RUSH INTO THE SKIES. *C

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SAY, FIRST, OF GOD ABOVE, OR MAN BELOW.
WHAT CAN WE REASON, BUT FROM WHAT WE KNOW? *C

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THERE HAVE BEEN NOT A FEW SINCE THE BEGINNING
OF THIS PARLIAMENT, BOTH OF THE PRESBYTERY AND
OTHERS, WHO BY THEIR UNLICENSED BOOKS TO THE
CONTEMPT OF AN IMPRIMATUR FIRST BROKE THAT
TRIPLE ICE CLUNG ABOUT OUR HEARTS, AND TAUGHT
THE PEOPLE TO SEE DAY. I HOPE THAT NONE OF THOSE
WERE THE PERSUADERS TO RENEW UPON US THIS
BONDAGE WHICH THEY THEMSELVES HAVE WROUGHT
SO MUCH GOOD BY CONTEMNING. *B

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SINCE THEREFORE ALL PLAYS ARE ACTED ON THE THEATRE
IN A SPACE OF TIME MUCH WITHIN THE COMPASS
OF TWENTY-FOUR HOURS, THAT PLAY IS TO BE
THOUGHT THE NEAREST IMITATION OF NATURE, WHOSE
PLOT OR ACTION IS CONFINED WITHIN THAT TIME. *B

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A GENTLE KNIGHT WAS BRICKING ON THE PLAIN,
YCLADD IN MIGHTIE ARMES AND SILVER SHIELDE,
WHEREIN OLD DINTS OF DEEPE WOUNDES DID REMAINE,
THE CRUEL MARKES OF MANY A BLOODY FIELDE.
YET ARMES TILL THAT TIME DID HE NEVER WIELD -
HIS ANGRY STEEPE DID CHIDE HIS COMING BITT,
AS MUCH DISDAYNING TO THE CURRE TO YOELD.
FULL JOLLY KNIGHT HE SEEMED, AND FAIRE DID SIT,
AS ONE FOR KNIGHTLY GIUSTS AND FIERCE ENCOUNTERS FITT. *A

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NOR MARBLE, NOR THE GILDED MONUMENTS
OF PRINCES, SHALL OUTLIVE THIS POWERFUL RIME,
BUT YOU SHALL SHINE MORE BRIGHT IN THESE CONTENTS
THAT UNSWEPT STONE BESMEARED WITH SLUTTISH TIME.
WHEN WASTEFUL WAR SHALL STATUE OVERTURN,
AND BROILS ROOT OUT THE WORK OF MASONRY,
NOR MARS HIS SWORD NOR WAR'S QUICK FIRE SHALL BURN
THE LIVING RECORD OF YOUR MEMORY.

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GAINST DEATH AND ALL-OBVIOUS ENMITY
SHALL YOU PACE FOURTH - YOUR PRAISE SHALL STILL FIND ROOM
EVEN IN THE EYES OF ALL POSTERITY
THAT WEAR THIS WORLD OUT TO THE ENDING DOOM.

SO. TILL THE JUDGMENT. THAT YOURSELF ARISE,
YOU LIVE IN THIS, AND DWELL IN LOVERS EYES. *A

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4100656

ILK HAPPIN BIRD -- WEE, HELPLESS THINGO --
THAT IN THE MERRY MONTHS O SPRING
DELIGHTED ME TO HEAR THEE SING,

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WHAT COMES O THEE
WHARE WILT THOU COW. R' THY CHITTERING WING
AN CLOSE THY EED *D

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I MUST HERE TAKE NOTICE THAT ROSALINDA, A FAMOUS
WHIG PARTISAN, HAS MOST UNFORTUNATELY
A VERY BEAUTIFUL MOLE ON THE TORY PART OF HER
FOREHEAD, WHICH BEING VERY CONSPICUOUS, HAS
OCCASIONED MANY MISTAKES, AND GIVEN AN
HANDLE TO HER ENEMIES TO MISREPRESENT HER
FACE, AS THOUGH IT HAD REVOLTED FROM THE
WHIG INTEREST. BUT, WHATEVER THIS NATURAL PATCH
MAY SEEM TO INSINUATE, IT IS WELL KNOWN
THAT HER NOTIONS OF GOVERNMENT ARE STILL THE
SAME. *C

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WOF TO THEE, DE LAUNAY, IN SUCH AN HOUR, IF
THOU CANST NOT. TAKING SOME ONE FIRM DECISION,
RULE CIRCUMSTANCESO SOFT SPEECHES WILL NOT SERVE.
HARD GRAPE-SHOT IS QUESTIONABLE, BUT HOVERING
BETWEEN THE TWO IS *UNQUESTIONABLE*. EVEN WILDER
SWELLS THE TIDE OF MEN, THEIR INFINITE HUM
WAXING EVER LOUDER, INTO IMPRECATIONS, PERHAPS
INTO CRACKLE OF STRAY MUSKETRY, -- WHICH LATTER,
ON WALLS NINE FEET THICK, CANNOT DO EXECUTION. *E

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AND SLOWLY ANSWERED ARTHUR FROM THE BARGE -
THE OLD ORDER CHANGETH, YIELDING PLACE TO NEW,
AND GOD FULFILS HIMSELF IN MANY WAYS,
LEST ONE GOOD CUSTOM SHOULD CORRUPT THE WORLD.
COMFORT THYSELF, WHAT COMFORT IS IN ME
I HAVE LIVED MY LIFE, AND THAT WHICH I HAVE DONE
MAY BE WITHIN HIMSELF MAKE PUREO BUT THOU,
IF THOU SHOULDST NEVER SEE MY FACE AGAIN,
PRAY FOR MY SOUL. MORE THINGS ARE WROUGHT BY PRAYER
THAN THIS WORLD DREAMS OF. *F

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NOW THOU HAST LOVED ME ONE WHOLE DAY,
TOMORROW WHEN THOU LEAVS.T, WHAT WILT THOU SAYO
WILT THOU THEN ANTE-DATE SOME NEW-MADE VOWO
OR SAY THAT NOW
WE ARE NOT JUST THOSE PERSONS WHICH WE WEROO *B

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THE STUDENT WILL SHOW HIS COMPREHENSION OF THE REASON FOR THE FEW
MEDIEVAL AUTHORS BY SELECTING THAT REASON FROM A LIST OF CHOICES. #17

0281

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHY ARE THERE SO FEW MEDIEVAL AUTHORSO

4100716

A. THE MEDIEVAL PEOPLE THOUGHT STORIES WERE IRRELIGIOUS.

4100716

B. MOST MEDIEVAL PEOPLE DID NOT WRITE, HENCE DID NOT COMPOSE
STORIES.

4100716

4100716

- * THE MEDIEVAL CHURCH CONFIRMED WRITING TO RELIGIOUS SUBJECTS.
 *D. THE LITERATURE WAS ANONYMOUS BECAUSE IT WAS ORALLY TRANSMITTED.
 F. THE AUTHORS DID NOT SIGN THEIR NAMES BECAUSE THEY FEARED CHURCH CENSURE.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CONTRIBUTIONS OF THE MEDIEVAL PERIOD ENGLISH AUTHORS BY MATCHING THE AUTHORS NAME TO HIS CONTRIBUTIONS. #40

0282

MATCH THE AUTHOR TO HIS CONTRIBUTION.

- A. GEOFFREY CHAUCER
 B. WILLIAM LANGLAND
 C. THOMAS MALORY
 D. JOHN WYCLIF

4100717
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TRANSLATED THE BIBLE FROM LATIN INTO ENGLISH *D

PROTESTED THE SOCIAL INJUSTICES OF THE TIME IN A LONG POEM *B

4100718

WROTE A MEDIEVAL ROMANCE CENTERING AROUND KING ARTHUR AND HIS KNIGHTS *C

4100719
 4100719

MADE THE MEN AND WOMEN OF HIS TIME COME ALIVE IN A COLLECTION OF VERSE STORIES. *A

4100720
 4100720

THE STUDENT WILL SELECT THE *NON-CHARACTERISTIC* OF THE FOLK BALLADS OF MEDIEVAL ENGLAND TO SHOW HIS KNOWLEDGE OF THEIR NATURE. #20

0285

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING IS *NOT* A CHARACTERISTIC OF FOLK BALLADS?

4100721

A. THEY DEALT WITH THE COMEDIES AND TRAGEDIES OF EVERY-DAY PEOPLE.

4100721

B. THEY REPRESENTED THE LITERATURE OF ORDINARY PEOPLE.

4100723

C. THEY WERE SUNG.

4100723

*D. THEY WERE VIVIDLY DETAILED.

4100723

F. THEIR STORIES WERE LARGELY DEVELOPED THROUGH DIALOGUE.

4100723

A. THEY USUALLY STRESSED A SINGLE INCIDENT.

4100724

B. THEY GENERALLY BEGAN WITH VERY LITTLE BACKGROUND, PLUNGING RIGHT INTO THE INCIDENT.

4100724

4100724

*C. THEY DEALT ONLY WITH TRAGIC LEGENDS.

4100724

D. THEY ARE A CHIEF SOURCE OF MANY LEGENDS.

4100724

F. THERE ARE FREQUENTLY SEVERAL VERSIONS OF THE SAME BALLAD.

4100724

4100724

THE STUDENT WILL INDICATE A KNOWLEDGE OF SOME OF THE HISTORICAL EVENTS OF THE PERIOD BY SELECTING THE CAUSE OF THE GREAT POPULATION DECIMATION OF 1348. #10

0288

DIRECTIONS - SELECT THE BEST COMPLETION.

0001

AN ESTIMATED TWO-FIFTHS OF THE ENGLISH POPULATION DIED IN 1348 AS A RESULT OF

4100733

A. INSURRECTION OF THE PEASANTS AGAINST THE NOBILITY.

4100733

B. THE DISASTROUS THIRD CRUSADE.

4100733

C. THE WARS OF THE ROSES.

4100733

*D. THE BLACK DEATH.

4100733

F. THE GREAT LONDON FIRE.

4100733

THE STUDENT, BY SELECTING THE MOST IMPORTANT STABILIZING FORCE IN MEDIEVAL ENGLAND FROM A LIST OF INCORRECT FORCES, WILL SHOW HIS KNOWLEDGE OF STABILIZING FORCES IN MEDIEVAL ENGLAND. %10

0289

DIRECTIONS - SELECT THE BEST COMPLETION.

001

THE STRONGEST STABILIZING FORCE IN MEDIEVAL ENGLAND WAS THE

4100734

A. POLITICAL ORGANIZATION OF THE NORMAN-FRENCH NOBILITY.

4100734

B. CHEERFUL COOPERATION OF THE ANGLO-SAXON PEASANTS.

4100734

C. LEVELLING INFLUENCE OF THE TWO GREAT UNIVERSITIES.

4100734

*D. IMPORTANCE OF RELIGION.

4100734

F. DOMINANCE OF THE MIDDLE CLASS.

4100734

THE STUDENT, BY SELECTING A VALUE *NOT* PROMOTED BY THE MEDIEVAL CHIVALRIC CODE, WILL EVIDENCE KNOWLEDGE OF THE CHIVALRIC CODE. %10

0293

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING WAS *NOT* PRESCRIBED BY THE MEDIEVAL CODE OF CHIVALRY AS PRACTICED BY THE ENGLISH NOBILITY?

4100738

4100738

A. ALLEGIANCE TO THE KING

4100738

*B. DEVELOPMENT OF A DEMOCRATIC SOCIETY

4100738

C. SERVICE TO THE CHURCH

4100738

D. REVERENCE TOWARD WOMEN

4100738

F. KNIGHTLY HONOR

4100738

THE STUDENT, BY SELECTING THE ITEM THAT IS *NOT* A CHARACTERISTIC OF THE MEDIEVAL GUILDS, WILL SHOW KNOWLEDGE OF THE MEDIEVAL GUILDS. %10

0294

DIRECTIONS - SELECT THE BEST COMPLETION.

001

THE MEDIEVAL GUILDS INCLUDED ALL OF THE FOLLOWING CONTRIBUTIONS *EXCEPT*

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4100739

A. SOCIAL LIFE OF THE TIMES.

4100739

B. BUSINESS LIFE OF THE TIMES.

4100739

*C. GROWTH OF FEUDALISTIC RESTRAINTS.

4100739

D. DEVELOPMENT OF DRAMA.

4100739

F. DEVELOPMENT OF A SOLID MIDDLE CLASS.

4100739

THE STUDENT WILL SHOW KNOWLEDGE OF THE CONFLICTS IN WHICH ENGLAND PARTICIPATED DURING THE MEDIEVAL PERIOD BY SELECTING THE ONE WHICH DID NOT DISRUPT HER DURING THIS AGE. %10

0295

DIRECTIONS - SELECT THE BEST COMPLETION.

01

ENGLAND WAS INVOLVED IN ALL OF THE FOLLOWING WARS DURING THE MIDDLE AGES *EXCEPT*

- A. WARS OF THE ROSES
- B. THE HUNDRED YEARS WAR
- C. WARS WITH SCOTLAND
- *D. THE IRISH REVOLT
- E. THE BATTLE OF BOSWORTH FIELD

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE POLITICAL REFORMS ACCOMPLISHED IN THE MEDIEVAL PERIOD BY SELECTING AN INCORRECT REFORM IN THE LISTING. %10

0296

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING POLITICAL REFORMS DID *NOT* OCCUR DURING THE MIDDLE AGES?

- A. THE BEGINNINGS OF ENGLISH COMMON LAW
- B. THE MAGNA CHARTA
- *C. THE BEGINNING OF THE TWO PARTY SYSTEM
- D. THE FORERUNNER OF THE HOUSE OF COMMONS
- E. THE REDUCTION OF POWER OF UNRULY PRINCES

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THE STUDENT WILL DEMONSTRATE A KNOWLEDGE OF MEDIEVAL ENGLAND BY CORRECTLY ANSWERING QUESTIONS ABOUT MEDIEVAL LIFE AND LITERATURE. %60

0470

DIRECTIONS - SELECT THE BEST COMPLETION.

001

LITERARY IMAGES OF MEDIEVAL ENGLAND ARE TRUE AS FAR AS THEY GO, BUT THEY OMIT ANY MENTION OF

- A. CHIVALRY AND THE CHURCH.
- B. CHIVALRY AND DIRE POVERTY.
- *C. DIRE POVERTY AND PLAGUES.

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THE HARSH FEUDAL SYSTEM IN MEDIEVAL ENGLAND WAS SOFTENED BY CHIVALRY BECAUSE CHIVALRY

- *A. RAISED THE STATUS OF WOMEN AND BOUND THE OFTEN LAWLESS WARRIOR BY A CODE.
- B. BOUND THE OFTEN LAWLESS WARRIOR BY A CODE AND MADE FEUDALISM DEMOCRATIC.
- C. MADE FEUDALISM DEMOCRATIC AND RAISED THE STATUS OF WOMEN.

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THE DIFFERENCE BETWEEN BALLADS SUNG IN MEDIEVAL ENGLAND AND BALLADS SUNG TODAY IS THAT

- A. THE GENERAL TONE OF BALLADS TODAY IS USUALLY TRAGIC AS OPPOSED TO THE JOYFUL TONE OF MEDIEVAL BALLADS.
- *B. THE BALLADS OF TODAY ARE CONCERNED WITH RECENT EVENTS AND THE BALLADS OF MEDIEVAL ENGLAND ARE CONCERNED WITH EVENTS

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WHICH OCCURRED THEN.

C. A REFRAIN IS FOUND ONLY IN MEDIEVAL BALLADS.

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VERSIONS OF *EDWARD* HAVE BEEN FOUND NOT ONLY IN ENGLAND AND SCOTLAND, BUT ALSO IN THE UNITED STATES, FINLAND, AND GERMANY.

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THIS DIFFUSION IS PROBABLY DUE TO

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A. SAILORS AND SERFS.

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B. MIGRATING PEOPLE AND CHURLS.

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*C. WANDERING MINSTRELS AND SAILORS.

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SIR PATRICK SPENS AND *EDWARD* ARE SIMILAR IN THAT

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A. BOTH ARE JOYFUL AND MAKE USE OF ALLITERATION.

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*B. BOTH ARE ALLITERATIVE AND MAKE USE OF REPETITION.

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C. BOTH ARE COMPLETELY FICTITIOUS.

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EDWARD IS PROBABLY AN OLDER BALLAD THAN *SIR PATRICK SPENS* BECAUSE *EDWARD*

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*A. USES MUCH REPETITION AND REFRAIN.

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B. IS A MORE CONSCIOUS ARTISTIC CREATION THAN *SIR PATRICK SPENS.*

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C. IS MENTIONED IN MANY OLD ENGLISH RECORDS.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF KING ALFRED'S CONTRIBUTIONS TO ENGLISH LEARNING BY SELECTING THE ONE ITEM FOR WHICH HE WAS *NOT* RESPONSIBLE. #1

0266

DIRECTIONS - SELECT THE BEST COMPLETION.

1

KING ALFRED IS SIGNIFICANT IN ENGLISH LITERATURE FOR ALL OF THE FOLLOWING ACCOMPLISHMENTS *EXCEPT*

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A. STRESSING THE IMPORTANCE OF USING THE NATIVE TONGUE IN WRITING.

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B. STARTING THE *ANGLO-SAXON CHRONICLE* TO RECORD BRITISH HISTORY.

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4100663

C. ATTEMPTING TO REVIVE THE EDUCATION OF THE SAXONS.

4100663

D. GETTING BEDES HISTORY TRANSLATED.

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4100663

*E. ESTABLISHING CAMBRIDGE UNIVERSITY.

4100663

THE STUDENT WILL INDICATE HIS COMPREHENSION OF THE TERM *DANELAW* BY SELECTING THE CORRECT DESCRIPTION. #1

0287

DIRECTIONS - SELECT THE BEST COMPLETION.

#1

THE *DANELAW* WAS THE

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A. GOVERNMENT ON WHICH KING ALFRED PATTERNED HIS ADMINISTRATION.

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4100732

*B. NORTHEAST PART OF ENGLAND INTO WHICH KING ALFRED DROVE THE DANES.

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C. DANISH MODIFICATIONS IMPOSED ON THE LEGAL SYSTEM INTRODUCED BY THE ROMANS.

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D. ANARCHY PRACTICED BY THE BARBARIC INVADERS.

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SEVEN QUESTIONS FROM THE MATERIAL ON ANGLO-SAXON SOCIETY THAT HE HAS READ. THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF SPECIFIC FACTS AND TERMS BY SELECTING FROM ALTERNATIVES THE TERM OR FACT WHICH CORRECTLY DESCRIBES ANGLO-SAXON SOCIETY. #6

0467

DIRECTIONS - SELECT THE BEST COMPLETION.

001

BEOWULF* IS THE ONLY SURVIVING FULL-LENGTH HEROIC EPIC

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A. WRITTEN BY THE CHRISTIAN KING HROTHGAR.

B. WRITTEN BY THE NON-CHRISTIAN KING HROTHGAR.

C. WRITTEN IN OLD ENGLISH.

D. WRITTEN IN OLD ENGLISH, TELLING US OF THE SOCIETY AND LIVES OF ENGLAND'S FIRST CHRISTIANS.

THE PEOPLE WHO DID HARD LABOR IN ANGLO-SAXON SOCIETY WERE CALLED

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A. SCOPS.

B. FREEMEN.

C. CHURLS.

D. TRENDELS.

THE ANGLO-SAXONS, WHO IN 450 A.D. INVADED BRITAIN, CAME FROM WHAT ARE NOW THE COUNTRIES OF

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4101479

A. GERMANY AND HUNGARY.

B. GERMANY AND DENMARK.

C. FRANCE AND DENMARK.

D. NORWAY AND DENMARK.

THE MOST TREASURED POSITION IN ANGLO-SAXON SOCIETY WAS THAT OF A

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A. WARRIOR.

B. CHURL.

C. PRIEST.

D. RICH EARL.

OF THE FOLLOWING, THE ONE THAT IS *NOT* ONE OF THE FOUR MAIN CHARACTERISTICS OF ANGLO-SAXON POETRY IS

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4101481

A. A LOVE OF ADVENTURE

B. A SENSE OF THE IMPORTANCE OF HONOR

C. A SENSE OF THE IMPORTANCE OF FAITHFULNESS IN MARRIAGE

D. AN AWE OF NATURAL BEAUTY

WHEN PREPARING TO FIGHT A BATTLE, THE ANGLO-SAXON WARRIOR *FIRST*

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4101482

A. OBTAINED THE SCARF OF HIS MISTRESS TO CARRY INTO BATTLE.

B. WENT TO A CHURCH TO PRAY.

C. HELD A BANQUET IN A MEAD HALL.

D. SANG OF HIS OWN MERITS TO HIS AUDIENCE.

THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF CERTAIN ASPECTS OF ANGLO-SAXON LIFE AND SOCIETY BY SELECTING THE BEST 20TH CENTURY ANALOGIES OF AN ANGLO-SAXON INSTITUTION, OCCUPATION, OR CUSTOM. #2

0469

DIRECTIONS - SELECT THE BEST COMPLETION.

THE SCOPS ROLE IN ANGLO-SAXON ENGLAND WAS COMPARABLE TO A MODERN DAY COMBINATION OF

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A. POET LAUREATE AND PRESS AGENT.

B. SERVANT AND DISHWASHER.

C. BRONCO-BUSTER AND MOVIE STAR.

C. WARRIOR AND ADMINISTRATOR

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IF AN ANGLO-SAXON WARRIOR AWAKENED ONE DAY TO FIND HIMSELF LIVING IN THE 20TH CENTURY, HE WOULD FEEL MOST AT HOME

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A. IN A CATHEDRAL.

B. IN A BOOK STORE.

C. IN A CORNFIELD.

*D. IN A BEER HALL.

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE CHARACTERISTICS OF ANGLO-SAXON POETRY BY SELECTING THE ONE *NON-CHARACTERISTIC.* %10

0272

DIRECTIONS - SELECT THE BEST COMPLETION.

01

TYPICAL ANGLO-SAXON FORM WAS CHARACTERIZED BY ALL THE FOLLOWING *EXCEPT*

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A. ALLITERATION.

B. FOUR-BEAT RHYTHM.

*C. REGULAR RHYME.

D. HYPNOTIC BEAT.

F. EASE OF MEMORIZATION.

THE STUDENT WILL RECALL THE PEOPLE WHO BEGAN ENGLISH LITERATURE BY SELECTING THE GROUP WHO FIRST CONTRIBUTED TO THE WRITING OF ENGLISH LITERATURE. %10

0273

DIRECTIONS - SELECT THE BEST COMPLETION.

01

ENGLISH LITERATURE BEGAN WITH THE CONTRIBUTIONS OF THE

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A. ROMANS.

*B. ANGLO-SAXONS.

C. NORMAN FRENCH.

D. CELTS.

F. DANES.

THE STUDENT WILL SHOW HIS RECOGNITION OF THE REASON THAT THERE WAS NO EARLY CELTIC OR ENGLISH LITERATURE PRIOR TO THE ANGLO-SAXON PERIOD BY SELECTING THAT REASON FROM A LIST OF CHOICES. %10

0277

DIRECTIONS - SELECT THE BEST COMPLETION.

1

WE HAVE NO EXISTING ENGLISH LITERATURE PRIOR TO ABOUT 400 A. D. BECAUSE

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A. THE VIKINGS DESTROYED ALL THE NATIVE ENGLISH LITERATURE.

B. THE ROMANS SUPPRESSED ALL CELTIC WRITING.

*C. THE CELTS HAD NO WRITTEN LANGUAGE.

D. THE CELTS WERE TOO BUSY FIGHTING THE VIKINGS AND ROMANS TO PRODUCE LITERATURE.

E. THE ROMANS ENSLAVEMENT OF THE CELTS KEPT THEM FROM PRODUCING LITERATURE.

THE STUDENT, BY SELECTING THE CORRECT MEANING, WILL INDICATE HIS
RECOGNITION OF THE ANGLO SAXON MEANING OF THE WORD *WYRD*. %1n

0278

DIRECTIONS - SELECT THE BEST COMPLETION.

01

IN ANGLO SAXON TIMES, THE WORD *WYRD* MEANT

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- A. STRANGER.
- *B. FATE.
- C. RULER.
- D. ODD-BALL.
- F. MINERAL.

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE ADVANTAGE OF
ROMAN OCCUPATION OF EARLY BRITAIN BY SELECTING THAT ADVANTAGE FROM
A LIST OF CHOICES. %1n

0279

DIRECTIONS - SELECT THE BEST COMPLETION.

1

ROMAN OCCUPATION OF BRITAIN

4100712

- A. SET BACK THE CHRISTIANIZING OF BRITAIN.
- B. SET BACK THE CIVILIZATION OF THE CELTS.
- C. WEAKENED CELTIC RESISTANCE TO THE GERMANIC INVASIONS.
- D. PARALLELED THE LATER GERMANIC OCCUPATION.
- *E. ADVANCED THE CIVILIZATION OF THE CELTS.

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THE STUDENT, BY SELECTING THE CORRECT PRETEXT FOR WILLIAM THE
CONQUEROR'S INVASION OF ENGLAND IN 1066, WILL DEMONSTRATE HIS
KNOWLEDGE OF THE PRETEXT USED TO INVADE ENGLAND. %2n

0290

DIRECTIONS - SELECT THE BEST COMPLETION.

01

IN 1066, THE DUKE OF NORMANDY INVADED ENGLAND ON THE PRETEXT THAT

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- A. THE ENGLISH LACKED UNITY.
- *B. HE HAD BEEN PROMISED THE THRONE.
- C. THE NORMAN POPULATION REQUIRED EXPANSION.
- D. THE ENGLISH WERE INCAPABLE OF SELF-GOVERNMENT.
- F. HIS FATHER HAD BEEN THE RIGHTFUL HEIR TO THE THRONE.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE INVASION OF 1066 BY
CORRECTLY COMPLETING STATEMENTS RELATED TO THAT EVENT. %1n,

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DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE INVASION OF 1066 BY THE NORMAN-FRENCH WAS THE

4100736

- A. SECOND INVASION BY EUROPEANS.
- B. THIRD INVASION BY EUROPEANS.
- C. FOURTH INVASION OF ENGLAND.
- *D. LAST INVASION OF ENGLAND.

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE EFFECT OF THE NORMAN CONQUEST ON THE ENGLISH LANGUAGE BY IDENTIFYING THE USERS OF THE LANGUAGE BEFORE AND AFTER THE CONQUEST. %20

0440

DIRECTIONS - SELECT THE BEST COMPLETION.

1

FOR TWO CENTURIES AFTER THE NORMAN CONQUEST, ENGLISH WAS THE LANGUAGE USED PRIMARILY BY THE

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- *A. ANGLO-SAXON COMMONERS.
- B. ROMAN CATHOLIC CLERGYMEN.
- C. FRENCH NORLMEN.
- D. CELTIC NATIVES.

PRIOR TO 1066 A. D., THE COMMON LANGUAGE IN ENGLAND WAS OLD ENGLISH TO WHICH ALL OF THE FOLLOWING PEOPLES HAD CONTRIBUTED *EXCEPT*

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- A. CELTS.
- B. DANES.
- C. ANGLO-SAXONS.
- *D. NORMANS.

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF CONTRIBUTIONS MADE BY THE CELTS, THE ANGLO-SAXONS, THE DANES, AND THE NORMANS TO THE DEVELOPING ENGLISH LANGUAGE BY IDENTIFYING THOSE CONTRIBUTIONS. %40

0441

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

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THE CONTRIBUTION OF THE INVADING DANES TO THE DEVELOPING ENGLISH LANGUAGE WAS

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- 1. THE REFINEMENT OF THE ANGLO-SAXON LANGUAGE.
- 2. THE LARGE NUMBER OF DANISH WORDS.
- 3. THE SIMPLIFICATION OF THE ANGLO-SAXON LANGUAGE.
- 4. THE STANDARDIZATION OF OLD ENGLISH SPELLING.

- A. 1 ONLY
- B. 2 ONLY
- *C. 3 ONLY
- D. 1 AND 2 ONLY
- E. 3 AND 4 ONLY

THE CONTRIBUTION OF THE NORMAN-FRENCH TO THE DEVELOPING ENGLISH LANGUAGE IS REVEALED BY THE ADDITION OF WORDS

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- 1. OF AN ARISTOCRATIC, REFINED NATURE.
- 2. DEALING WITH THE MILITARY, THE LAW, AND FOOD.
- 3. OF LATIN DERIVATION.
- 4. GERMANIC DERIVATION.

- A. 1 ONLY
- B. 2 ONLY
- C. 1 AND 2 ONLY
- *D. 1, 2, AND 3 ONLY
- E. 1, 2, AND 4 ONLY

17

EVIDENCE OF THE CONTRIBUTION OF THE CELTS TO THE LANGUAGE IS FOUND IN BRITISH

1. FAMILY NAMES.
2. PLACE NAMES.
3. MILITARY TERMS.
4. LEGAL TERMS.

- A. 1 ONLY
*B. 2 ONLY
C. 3 ONLY
D. 1, 2, AND 3 ONLY
E. 1, 2, 3, AND 4

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THE CONTRIBUTION OF THE ANGLO-SAXONS TO THE ENGLISH LANGUAGE WAS

- *A. ITS BASIC GERMANIC QUALITY.
B. ITS LATIN GRAMMAR.
C. ITS POLYSYLLABIC WORDS.
D. ITS SIMPLIFIED PRONUNCIATION.

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF THE CRITERIA, BOTH HISTORICAL AND STRUCTURAL, USED TO DISTINGUISH THE INFLUENCES OF THE CELTS, THE ANGLO-SAXONS, THE DANES, AND THE NORMANS UPON THE DEVELOPING ENGLISH LANGUAGE BY IDENTIFYING THE SOURCES OF INFLUENCE UPON SETS OF MODERN ENGLISH WORDS PREVIOUSLY UN- TAUGHT. %100

0442

DIRECTIONS - APPLYING KNOWLEDGE OF THE HISTORICAL AND STRUCTURAL INFLUENCE ON THE ENGLISH LANGUAGE, INDICATE ON THE ANSWER SHEET THE LETTER OF THE INFLUENCE REVEALED BY THE SETS OF WORDS BELOW.

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NOBLE, REIGN

- A. CELTIC INFLUENCE
B. ANGLO-SAXON INFLUENCE
C. DANISH INFLUENCE
*D. NORMAN INFLUENCE

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SKILL, FISH

- A. CELTIC INFLUENCE
B. ANGLO-SAXON INFLUENCE
D. NORMAN INFLUENCE

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ENGLAND, WESSEX

- *C. DANISH INFLUENCE

- A. CELTIC INFLUENCE
*B. ANGLO-SAXON INFLUENCE
C. DANISH INFLUENCE
D. NORMAN INFLUENCE

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BABE, PORRIDGE

- *A. CELTIC INFLUENCE
B. ANGLO-SAXON INFLUENCE
C. DANISH INFLUENCE

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D. NORMAN INFLUENCE	4101355
BRITAIN, LUDINGTON	4101356
*A. CELTIC INFLUENCE	4101356
B. ANGLO-SAXON INFLUENCE	4101356
C. DANISH INFLUENCE	4101356
D. NORMAN INFLUENCE	4101356
DFS PLAINES, JOLIFT	4101357
A. CELTIC INFLUENCE	4101357
B. ANGLO-SAXON INFLUENCE	4101357
C. DANISH INFLUENCE	4101357
*D. NORMAN INFLUENCE	4101357
A. AN, THE	4101358
A. CELTIC INFLUENCE	4101358
*B. ANGLO-SAXON INFLUENCE	4101358
C. DANISH INFLUENCE	4101358
D. NORMAN INFLUENCE	4101358
GFT, GIVE	4101359
A. CELTIC INFLUENCE	4101359
B. ANGLO-SAXON INFLUENCE	4101359
*C. DANISH INFLUENCE	4101359
D. NORMAN INFLUENCE	4101359
DERBY, BY-LAW	4101360
A. CELTIC INFLUENCE	4101360
B. ANGLO-SAXON INFLUENCE	4101360
*C. DANISH INFLUENCE	4101360
D. NORMAN INFLUENCE	4101360
CUISINE, DEBUT	4101361
A. CELTIC INFLUENCE	4101361
B. ANGLO-SAXON INFLUENCE	4101361
C. DANISH INFLUENCE	4101361
*D. NORMAN INFLUENCE	4101361

THE STUDENT WILL SHOW KNOWLEDGE OF THE RELIGIOUS, POLITICAL, AND ECONOMIC CHARACTERISTICS OF ELIZABETH I'S REIGN BY SELECTING THE ONE CHARACTERISTIC THAT WAS *NOT* A CHARACTERISTIC OF HER REIGN. %20 0159

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING WERE NOT CHARACTERISTIC OF ENGLAND DURING ELIZABETH I'S REIGN 4100377

A. SUCCESSFUL APPLICATION OF BALANCE OF POWER	4100377
B. BEGINNING OF RELIGIOUS TOLFRANCE	4100377
C. GREATER INFLUENCE OF TRADESMEN IN GOVERNMENT	4100377
*D. REDUCED ACREAGF OF PASTURE LAND	4100377
E. DEVELOPMENT OF MANUFACTURING	4100377

WHICH OF THE FOLLOWING WAS *NOT* CHARACTERISTIC OF ENGLAND DURING ELIZABETH THE FIRST'S REIGN

- A. EXPANSION OF COMMERCE
- B. CHANGE TO A MONEY ARISTOCRACY
- C. GROWTH OF COLONIZATION
- *D. INCREASED POWER OF NOBLEMEN
- F. DEVELOPMENT OF TRADE BY PRIVATE INDIVIDUALS

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE FACTORS INFLUENCING ELIZABETHAN ENGLISH DRAMA BY SELECTING *INCORRECT* COMPLETIONS TO STATEMENTS. %20

0180

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SELECT THE *INCORRECT* COMPLETION.

ELIZABETHAN DRAMA WAS AFFECTED

- *A. FAVORABLY BY THE SUPPORT OF THE NOBILITY.
- B. FAVORABLY BY THE SUPPORT OF THE COMMON PEOPLE.
- C. FAVORABLY BY THE NATURE OF THE PLAYS PRESENTED.
- D. ADVERSELY BY THE USE OF POETRY IN PLAYS.
- F. ADVERSELY BY THE RESTRICTIONS OF THE MIDDLE CLASS.

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ELIZABETHAN DRAMA WAS AFFECTED

- *A. SERIOUSLY BY THE DANGER OF THE PLAGUE.
- B. OFTEN BY THE ACTORS IN THE THEATRICAL COMPANY.
- C. OFTEN BY THE CURRENT VOGUE.
- D. RARELY BY POLITICAL INTERFERENCES.
- F. LITTLE BY CATHOLIC PROTEST.

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THE STUDENT WILL SHOW KNOWLEDGE OF THE INFLUENCE OF THE ENGLISH INN ON THE CONSTRUCTION OF THE ELIZABETHAN THEATRE BY MATCHING THE STRUCTURE WITH THE ITEM THAT INFLUENCED THE CONSTRUCTION. %10

0181

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

THE CONSTRUCTION OF THE EARLY ELIZABETHAN THEATRES WAS INFLUENCED BY WHICH ONE OF THE FOLLOWING

- A. CLASSICAL ARENAS
- *B. ELIZABETHAN INNS
- C. ITALIAN THEATRES
- D. FRENCH OPERA HOUSES
- F. CHURCH YARDS

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THE STUDENT WILL RECALL AND SELECT THE CORRECT COMBINATION OF INFLUENCES WHICH AFFECTED THE DEVELOPMENT OF ELIZABETHAN ENGLISH DRAMA. %10

0188

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

NAISSANCE ENGLISH DRAMA DEVELOPED FROM A BLENDING OF WHICH OF

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THE FOLLOWING THREE ELEMENTS

- *A. REVIVED KNOWLEDGE OF CLASSICAL DRAMA, IMITATIONS OF CLASSICAL DRAMA, AND NATIVE DRAMA
- B. GREEK DRAMA, ROVING PLAYERS, AND THE FRENCH DIONYSIAN SCHOOL OF DRAMA
- C. CLASSIC DRAMA, ITALIAN RENAISSANCE DRAMA, AND COMEDY OF MANNERS
- D. ROMAN DRAMA, INTERLUDES, AND ITALIAN *ROMANI*
- E. THE DIONYSIAN SCHOOL, THE *ROMANI*, AND THE CLASSICAL DRAMA

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF FORCES, BOTH DIRECT AND INDIRECT, WHICH CONTRIBUTED TO ENGLANDS LITERARY GROWTH IN THE ELIZABETHAN PERIOD BY SELECTING THE FORCE WHICH WAS *NOT* AN INFLUENCE. %30

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WHICH INFLUENCE DID *NOT* CONTRIBUTE TO THE LITERARY FLOWERING OF ENGLAND DURING THE ELIZABETHAN PERIOD %1485-1625

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- A. THE RENAISSANCE
- B. THE EXPANSION OF EMPIRE
- C. THE INVENTION OF THE PRINTING PRESS
- *D. THE GROWTH OF PURITANISM
- F. THE CONSOLIDATION OF CHURCH AND STATE

WHICH INFLUENCE DID *NOT* CONTRIBUTE TO THE LITERARY FLOWERING OF ENGLAND DURING THE ELIZABETHAN PERIOD %1485-1625

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- A. THE SPIRIT OF HUMANISM
- *B. THE DESTRUCTION OF THE MONASTARIES
- C. THE GROWTH OF THE MIDDLE CLASS
- D. THE DISCOVERY OF THE NEW WORLD
- F. THE REFORMATION

WHICH INFLUENCE DID *NOT* CONTRIBUTE TO THE LITERARY FLOWERING OF ENGLAND DURING THE ELIZABETHAN PERIOD %1485-1625

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- A. THE STABILITY OF THE GOVERNMENT
- *B. THE OFFICIAL ESTABLISHMENT OF A POET LAUREATESHIP
- C. THE GROWING INTEREST IN SCIENCE
- D. THE STRIVING FOR HUMAN PERFECTION
- E. THE INTEREST IN LITERATURE AS LITERATURE NOT AS ENTERTAINMENT ALONE

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CHARACTER OF THE ENGLISH ELIZABETHAN AGE BY MAKING THE PROPER SELECTIONS RELATING TO THE AGE, THE PEOPLE, RELIGION, ETC. %16

0206

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE ELIZABETHAN PERIOD COULD BEST BE CHARACTERIZED AS AN AGE OF

- A. CONTEMPLATION.
- B. REASON.
- C. RESTRAINT.
- *D. ACTION.
- E. RELIGION.

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THE YOUNG ELIZABETHAN TYPICALLY

- A. WAS A CONFORMIST.

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- *H. WAS AN INDIVIDUALIST.
- C. REBELLED VIOLENTLY AGAINST ANY NEW RESTRAINT.
- D. PRACTICED UNSWERVING OBEDIENCE TO LAWS OF CHURCH AND STATE.
- E. SAID ONE THING AND DID ANOTHER.

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THE MONARCHS OF THE ELIZABETHAN PERIOD 1485-1603 BELONGED TO THE RULING HOUSE OF

- A. YORK.
- B. LANCASTER.
- *C. TUDOR.
- D. HANOVER.
- F. STUART.

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JAMES I, WHO SUCCEEDED ELIZABETH, BELONGED TO THE ROYAL HOUSE OF

- A. YORK.
- B. LANCASTER.
- C. TUDOR.
- D. HANOVER.
- *E. STUART.

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ELIZABETHAN TASTE IN RECREATION WAS

- A. POLITE AND GENTLE.
- *B. CRUDE AND BLOODTHIRSTY.
- C. SENSITIVE AND DISCRIMINATING.
- D. DICTATORIAL AND UNSWERVING.
- F. REFINED AND AMENABLE.

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OBSCENE LANGUAGE IN ELIZABETHAN TIMES WAS

- A. USED ONLY BY THE COMMON PEOPLE.
- B. SELDOM USED BY THE EDUCATED.
- *C. FREELY USED BY ALL CLASSES.
- D. FORBIDDEN BY THE PURITANS.
- F. PUNISHED BY THE COURTS.

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CRIMINAL PUNISHMENT IN ELIZABETHAN TIMES WAS

- A. GENERALLY FAIR.
- B. PROPORTIONATE TO THE CRIME COMMITTED.
- C. DISCRIMINATORY.
- *D. SEVERE.
- F. HUMANE.

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PUBLIC EXECUTIONS IN ELIZABETHAN TIMES WERE

- A. ABOLISHED BY QUEEN ELIZABETH.
- B. CONFINED TO COUNTRY AREAS.
- C. PROTESTED BY CIVIL OFFICIALS.
- D. DISCOURAGED BY THE CHURCH.
- *E. REGARDED AS A SPECTATOR SPORT THROUGHOUT ENGLAND.

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THE CHURCH IN ELIZABETHAN ENGLAND

- A. WAS STRENGTHENED BY GREATER TOLERANCE.
- B. FACED ALMOST TOTAL INDIFFERENCE FROM THE ROYALTY.
- C. WAS STRENGTHENED BY THE MONARCH BEING THE HEAD.
- D. DEVELOPED DEEPER REVERENCE AMONG THE COURTIER.
- *E. SUFFERED LOSS OF RESPECT.

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HENRY VIII CONFISCATED THE LAND AND WEALTH OF THE MONASTRIES

- A. BECAUSE THE POPE AGREED THAT THE CHURCHMEN WERE BECOMING TOO MATERIALISTIC.
- B. TO HELP THE CHURCH TO FUSE THE MONASTIC WITH THE SECULAR ORDERS AS TOWNS GREW LARGER.
- *C. TO REPLENISH THE DEPLETED ROYAL TREASURY.

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- D. TO FORCE THE PAPER'S HAND IN GRANTING HIM A DIVORCE.
- E. TO GET EVEN WITH CARDINAL WOLSEY.

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THE REASONS FOR HENRY'S SEPARATION FROM THE ROMAN CHURCH INCLUDE ALL OF THE FOLLOWING *EXCEPT*

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- A. HIS DESIRE TO HAVE A MALE HEIR
- B. HIS DESIRE TO KEEP ENGLAND UNIFIED
- C. HIS DESIRE FOR A DIVORCE
- D. HIS DISAPPOINTMENT WITH HIS FIRST WIFE
- *E. HIS CONVERSION TO PROTESTANT DOCTRINE

QUEEN ELIZABETH WAS KNOWN FOR ALL THE FOLLOWING *EXCEPT*

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- *A. ENCOURAGING AN ALLIANCE BETWEEN SCOTLAND AND FRANCE.
- B. HER HATRED FOR SPAIN.
- C. GENUINE DESIRE TO HELP THE POOR.
- D. REMINTING MONEY TO RESTORE PROSPERITY.
- F. FIRMLY ESTABLISHING THE RULE OF THE MONARCHY.

DURING THE ELIZABETHAN AGE, SUPERSTITIOUS BELIEFS

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- A. PREVAILED ONLY AMONG THE UNEDUCATED CLASSES.
- B. WERE IMMEASURABLY REDUCED BY HUMANISTIC TEACHING.
- *C. WERE PREVALENT THROUGHOUT SOCIETY.
- D. WERE CONFINED TO PROPHECIES OF THE FUTURE.
- E. WERE CONFINED TO USE AS LITERARY DEVICES IN PLOTS.

ALL OF THE FOLLOWING DESCRIPTIVES APPLY TO ELIZABETH *EXCEPT*

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- A. CRAFTY.
- B. EDUCATED.
- *C. EVEN TEMPERED.
- D. JEALOUS.
- E. VAIN.

AS A RESULT OF THE BREAK WITH THE ROMAN CHURCH

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- A. THERE WAS LESS RELIGIOUS PERSECUTION.
- B. THERE WERE FEWER ILLICIT LOVE AFFAIRS AMONG THE NOBILITY.
- *C. INDIVIDUAL DIFFERENCES AND PERSONAL CONVICTION REPLACED ONE RELIGIOUS ORDER.
- D. BOTH PROTESTANTS AND CATHOLICS WERE ALLOWED TO PRACTICE THEIR RELIGIONS FREELY.
- F. CORRUPTION AND INTRIGUE IN THE CHURCH WERE VIRTUALLY WIPED OUT.

SIR WALTER RALEIGH HAS BEEN DESIGNATED AS A MAN WHO TYPIFIES THE ELIZABETHAN BECAUSE OF HIS

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- A. ADVENTUROUS AND GALLANT SPIRIT.
- B. ROMANTIC AND GENTEEL MANNER.
- *C. COMBINATION OF SCHOLARLY, LITERARY, AND ADVENTUROUS ACTIVITIES.
- D. COLONIZATION OF VIRGINIA.
- F. COURAGE, RESOURCEFULNESS, AND CONCEIT.

ALL OF THE FOLLOWING KINDS OF PROSE WERE WRITTEN IN THE ELIZABETHAN PERIOD *EXCEPT*

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- A. ESSAYS.
- B. HISTORIES.
- *C. NOVELS.
- D. HISTORICAL CHRONICLES.
- E. TRANSLATIONS.

THE STUDENT WILL SHOW THAT HE RECALLS THE AUTHORS OF THE WELL-KNOWN ELIZABETHAN WORKS BY MATCHING THE WRITER TO HIS WORK. %15

0219

MATCH THE WRITER TO HIS WORK.

19

- A. SIDNEY
- B. SPENSER
- C. MARLOWE
- D. RALFIGH
- E. MORE

DR. FAUSTUS	*C	4100530
THE SHEPHERDS CALENDAR	*B	4100531
UTOPIA	*E	4100532
THE NYMPHS REPLY TO THE SHEPHERD	*D	4100533
DEFENCE OF POESIE	*A	4100534
THE PASSIONATE SHEPHERD TO HIS LOVE	*C	4100535
THE FAIRIE QUEEN	*B	4100536
AMORETTI	*B	4100537
TAMBURLAINE	*C	4100538

MATCH THE WRITER TO HIS WORK.

78

- A. JONSON
- B. HAKLUYT
- C. BACON
- D. RALFIGH
- E. SHAKESPEARE

VENUS AND ADONIS	*E	4100539
THE ADVANCEMENT OF LEARNING	*C	4100540
VOYAGES	*B	4100541
VOLPONE	*A	4100542
HISTORY OF THE WORLD	*D	4100543
RAPE OF LUCRECE	*D	4100544

BY SELECTING THE CORRECT WORK, THE STUDENT WILL SHOW HIS COMPREHENSION OF POETIC TONE SIMILARITIES BETWEEN THE ELIZABETHAN AND CAVALIER LYRICS. %1

0265

DIRECTIONS - SELECT THE BEST COMPLETION.

10

RALFIGH'S *THE NYMPHS REPLY TO THE SHEPHERD* IS SIMILAR IN POETIC TONE TO THE POETRY OF

- A. GEOFFREY CHAUCER.

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- B. ALEXANDER POPE.
- *C. JOHN SUCKLING.
- D. OLIVER GOLDSMITH.
- E. WILLIAM WORDSWORTH.

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THE STUDENT RECALLS THE INNOVATIONS IN ENGLISH LITERATURE IN THE PERIOD 1485-1625 BY SELECTING THE INNOVATION WHICH DID *NOT* OCCUR. %1

0189

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH LITERARY INNOVATIONS DID *NOT* OCCUR IN THE ELIZABETHAN AGE? %1485-1625

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- A. THE DEVELOPMENT OF THE MASQUE
- B. THE INTRODUCTION OF THE SONNET FROM ITALY
- C. THE INITIAL USE OF BLANK VERSE IN ENGLISH
- *D. MODERN PROSE
- E. MODERN ENGLISH DRAMA

THE STUDENT WILL SHOW KNOWLEDGE OF THE PERIODS OF THE ENGLISH NOVEL BY PLACING THE ENGLISH NOVELIST IN HIS PERIOD OF WRITING WITH THE CORRECT GROUP OF WRITERS WHO WROTE IN THAT PERIOD. %2

0095

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THREE EIGHTEENTH CENTURY ENGLISH WRITERS WHO CONTRIBUTED TO THE DEVELOPMENT OF THE NOVEL WERE

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- A. RICHARDSON, TROLLOPE, FIELDING.
- B. FIELDING, THACKERY, TROLLOPE.
- C. RICHARDSON, FIELDING, SCOTT.
- D. FIELDING, TROLLOPE, SCOTT.
- *E. RICHARDSON, FIELDING, STERNE.

THREE NINETEENTH CENTURY ENGLISH NOVELISTS WERE

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4100214

- A. DICKENS, HUGO, THACKERY.
- *B. DICKENS, THACKERY, SCOTT.
- C. DICKENS, SCOTT, CONRAD.
- D. SCOTT, AUSTEN, STERNE.
- E. DICKENS, AUSTEN, STERNE.

THE STUDENT WILL SHOW KNOWLEDGE OF SEVENTEENTH CENTURY AUTHORS WITH THEIR POSITION IN RELATION TO THE LITERARY PERIOD BY PLACING THEM PHILOSOPHICALLY IN THE LITERARY PERIOD TO WHICH THEY BELONG OR RESEMBLE. %4

0129

- A. MILTON
- B. BUNYAN
- C. PEPYS
- D. DRYDEN
- E. SUCKLING

146
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ON A CONTINUUM OF LITERARY TENDENCIES - ELIZABETHAN, CAVALIER,

PURITAN, CLASSICAL - WHICH OF THE ABOVE AUTHORS REFLECTS	4100275
CLOSEST RESEMBLANCE TO THE ELIZABETHAN SPIRIT *E	4100275
A WEDDING OF RENAISSANCE AND PURITAN TENDENCIES *A	4100276
PURITANISM *B	4100277
A TRANSITION FROM SEVENTEENTH CENTURY PURITANISM TO EIGHTEENTH	4100278
CENTURY CLASSICISM *D	4100278

THE STUDENT WILL SHOW COMPREHENSION OF THE STYLE OF SELECTED	0126
AUTHORS OF THE SEVENTEENTH CENTURY BY MATCHING THE AUTHOR TO HIS	
PROSE STYLE. #5	

ASSOCIATE THE AUTHOR WITH ONE OF THE STYLES.	0010
DURING THE SEVENTEENTH CENTURY, THERE WERE AT LEAST THREE	
DISTINCT PROSE STYLES.	

- A. A PROSE OF DIGNITY AND BEAUTY, ECHOING THE RHYTHMS OF THE #BIBLE.*
- B. COMPLICATED, LATINIZED STRUCTURES.
- C. SIMPLE, CLEAR EXPRESSION MUCH LIKE OUR MODERN STRUCTURE.

MILTON *B	4100281
BUNYAN *A	4100282
DRYDEN *C	4100283
PEPYS *C	4100284
WALTON *C	4100285

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE EFFECT OF FRENCH	0127
INFLUENCE ON SEVENTEENTH CENTURY LANGUAGE AND LITERATURE	
BY INDICATING THE USE OF FRENCH MODELS FOR ENGLISH POEMS. #1	

DIRECTIONS - SELECT THE BEST COMPLETION.

THE FRENCH INFLUENCE ON ENGLISH LANGUAGE AND LITERATURE DURING	4100286
THE SEVENTEENTH CENTURY WAS EXERCISED BY THE	4100286
A. FORMATION OF AN ENGLISH ACADEMY, LIKE THE FRENCH TO	4100286
GUARANTEE THE PURITY OF ENGLISH.	4100286
B. INTRODUCTION OF MANY NEW LITERARY TERMS.	4100286
*C. USE OF FRENCH MODELS FOR ENGLISH POEMS.	4100286
D. ENGLISH DICTIONARY, WHICH WAS PATTERNED ON THE FRENCH.	4100286
E. INCREASED USE OF FRENCH IN PARLIAMENT.	4100286

THE STUDENT WILL CONTRAST THE SEVENTEENTH CENTURY WITH THE	0132
ELIZABETHAN AGE BY INDICATING THE CHARACTERISTICS OF EACH. #1	

DIRECTIONS - SELECT THE BEST COMPLETION.

1

CONTRASTED WITH THE ELIZABETHAN PERIOD, THE SEVENTEENTH CENTURY WAS A PERIOD OF

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- A. RELATIVE SERENITY.
- *B. CONSTANT TURMOIL.
- C. COMPLACENT ACCEPTANCE.
- D. STUDIED INDIFFERENCE.
- E. CONSTRUCTIVE RUSTLE.

THE STUDENT WILL RECALL WHEN CERTAIN EVENTS TOOK PLACE BY MATCHING THE DATE WITH THE CORRESPONDING EVENT. #5

0133

MATCH THE DATE WITH THE EVENT.

12

- A. 1658
- B. 1660
- C. 1663
- D. 1666
- E. 1688

THE RESTORATION BEGAN *B

4100299

THE THEATRES REOPENED *B

4100300

THE GREAT LONDON FIRE *D

4100301

THE GLORIOUS REVOLUTION *F

4100302

THE PLAGUE *C

4100303

GIVEN A LIST OF SOME ASPECTS OF CHARLES THE 1ST'S REIGN, THE STUDENT CAN DISTINGUISH THOSE WHICH MADE HIM UNPOPULAR. #1

0134

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. WHICH OF THE FOLLOWING WAS *NOT* A REASON FOR THE UNPOPULARITY OF CHARLES 10

0002

- A. HIS FORCING PRACTICES OF THE ANGLICAN CHURCH ON THE SCOTCH-PRESBYTERIANS.
- B. HIS DISMISSAL OF PARLIAMENT.
- *C. HIS LEVY OF ILLEGAL TAXES.
- D. HIS INSISTENCE ON MORE REPRESENTATIVE GOVERNMENT.
- E. HIS ARROGANCE AND SELF-CENTEREDNESS.

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THE STUDENT WILL RECALL CHARLES 1'S UNPOPULARITY WITH THE PURITANS BY SELECTING THE PURITANS REACTION. #1

0135

DIRECTIONS - SELECT THE BEST COMPLETION.

1

CHARLES 1'S UNPOPULARITY WITH THE PURITANS RESULTED IN ALL *EXCEPT*

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- *A. HIS EXILE TO FRANCE.
- B. CIVIL WAR.
- C. ESTABLISHMENT OF THE PROTECTORATE.
- D. WEAKENING OF THE POWER OF THE ARISTOCRATS.
- E. HIS BEHEADING.

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THE STUDENT WILL SHOW KNOWLEDGE OF THE RESTORATION BY SELECTING THE REASON THE NAME *RESTORATION* WAS GIVEN TO THAT PERIOD IN THE SEVENTEENTH CENTURY FOLLOWING THE COMMONWEALTH. %10

0137

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE PERIOD KNOWN AS THE RESTORATION WAS CALLED BY THAT NAME BECAUSE

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- A. CROMWELL'S SUPPORTERS WERE RESTORED TO POWER.
- B. CHARLES I WAS RESTORED TO THE THRONE.
- *C. THE STUART MONARCHY WAS RESTORED.
- D. PURITANISM WAS RESTORED AS THE STATE CHURCH.
- E. THE COMMONWEALTH WAS RESTORED.

THE STUDENT WILL SHOW KNOWLEDGE OF THE RESTORATION BY SELECTING THE ONE ITEM THAT DOES *NOT* SHOW THE RESTORATION'S EFFECTS ON SEVENTEENTH CENTURY DRAMA. %10

0138

DIRECTIONS - SELECT THE BEST COMPLETION.

1

ALL OF THE FOLLOWING WERE CHARACTERISTIC OF THE DRAMA OF RESTORATION AGE *EXCEPT*

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- A. THE THEATERS WERE RE-OPENED.
- B. THE COMEDY OF MANNERS WAS DEVELOPED.
- C. HEROIC DRAMA WAS DEVELOPED.
- D. MANY PLAYS WERE CONCERNED WITH THE BATTLE OF THE SEXES.
- *E. THE PURITANS RETAINED THE RIGHT OF STRICT CENSORSHIP.

THE STUDENT WILL SHOW HIS KNOWLEDGE OF SOME OF THE ASPECTS OF THE GLORIOUS REVOLUTION BY SELECTING THE ONE ITEM THAT IS *NOT* TRUE OF THE GLORIOUS REVOLUTION. %10

0140

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING WAS *NOT* TRUE OF THE GLORIOUS REVOLUTION?

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- A. IT WAS ACCOMPLISHED WITHOUT BLOODSHED.
- B. IT WAS FOLLOWED BY PARLIAMENTS STRENGTHENING ITS VOICE IN GOVERNMENT.
- C. IT SAW THE JOINT SOVEREIGNTY OF WILLIAM AND MARY.
- D. IT WAS FOLLOWED BY THE DEVELOPMENT OF A CONSTITUTIONAL MONARCHY.
- *E. IT LASTED FOR FIVE YEARS.

THE STUDENT WILL INDICATE HIS COMPREHENSION OF SEVENTEENTH CENTURY PROSE BY SELECTING THE EFFECT OF THE SCIENTIFIC SPIRIT ON IT. %1n

0141

DIRECTIONS - SELECT THE BEST COMPLETION.

PROSE IN THE SEVENTEENTH CENTURY

- A. WAS CONSISTENTLY LATINIZED DUE TO MILTONS INFLUENCE.
- B. WAS UNIMPORTANT IN LITERATURE.
- *C. BECAME INCREASINGLY CLEAR BECAUSE OF THE INFLUENCE OF THE SCIENTIFIC SPIRIT.
- D. BECAME INCREASINGLY INVOLVED BECAUSE SCIENTISTS ARE NOT ALWAYS CLEAR WRITERS.
- E. WAS IGNORED EXCEPT BY PREACHERS AND SCIENTIFIC WRITERS.

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THE STUDENT WILL IDENTIFY THE CONTRIBUTIONS OF SEVENTEENTH CENTURY PERSONAGES TO THE PERIOD BY MATCHING THE PERSON TO HIS CONTRIBUTION. %35n

0142

MATCH THE NAME TO HIS CONTRIBUTION.

13

- A. SIR ISAAC NEWTON
- B. WILLIAM HARVEY
- C. CHRISTOPHER WREN
- D. SAMUEL PEPYS
- F. JOHN LOCK

REBUILT ST. PAULS CATHEDRAL *C

4100312

WAS PRESIDENT OF THE ROYAL SOCIETY *D

4100313

WROTE *ESSAY ON HUMAN UNDERSTANDING* *E

4100314

DISCOVERED THE SECRET OF REPRODUCTION *R

0315

ADVANCED THE THEORY OF GRAVITATION. *A

4100316

DISCOVERED THE CIRCULATION OF BLOOD. *B

4100317

WROTE A CANDID REFLECTION OF SEVENTEENTH CENTURY LIFE *D

4100318

ADVANCED THE THEORY THAT WE GAIN UNDERSTANDING THROUGH EXPERIENCE *E

0319

319

WROTE *PRINCIPIA* *A

4100320

WAS ENGLANDS GREATEST ARCHITECT *C

4100321

MATCH THE NAME TO HIS CONTRIBUTION.

69

- A. JOHN MILTON
- B. JOHN RUNYAN
- C. JOHN DRYDEN
- D. JOHN DONNE
- E. WILLIAM CONGREVE

ALONG WITH DRYDEN, DEVELOPED THE COMEDY OF MANNERS *F

4100322

WROTE *PILGRIMS PROGRESS* *B

4100323

WROTE *LYCIDAS* *A	4100324
WROTE *ALEXANDERS FEAST* *C	4100325
WROTE *DEATH BE NOT PROUD* *D	4100326
WAS POET LAUREATE *C	4100327
WAS A NON-CONFORMIST IN LITERATURE *D	4100328
WROTE THE FIRST IMPORTANT WORK IN ENGLISH CRITICISM *C	4100329
MATCH THE NAME TO HIS CONTRIBUTION.	70
A. ROBERT HERRICK	
B. RICHARD LOVELACE	
C. JOHN SUCKLING	
D. GEORGE WITHER	
E. JOHN MILTON	
TO ALTHEA FROM PRISON *B	4100330
THE CONSTANT LOVER *C	4100331
I ALLEGRO *E	332
SHALL I, WASTING IN DESPAIR *D	4100333
COUNSEL TO GIRLS *A	4100334
TO LUCASTA ON GOING TO THE WARS *B	4100335
AREOPAGITICA *E	4100336
WAS THE GREATEST OF THE CAVALIER POETS *A	4100337
WAS A CAVALIER WHO SPENT HIS FORTUNE TO SUPPORT THE ROYALIST CAUSE *B	4100338
MATCH THE NAME TO HIS CONTRIBUTION.	71
A. JOHN MILTON	
B. JOHN RUYAN	
C. JOHN DRYDEN	
D. ISAAC WALTON	
E. SAMUEL BUTLER	
CALLED FATHER OF MODERN PROSE *C	4100339
RIDICULED PURITAN SECTS IN *HUDIBRAS* *F	4100340
WROTE *THE COMPLEAT ANGLER* *D	4100341
WROTE *THE HIND AND THE PANTHER* *C	4100342
EXPRESSED RELIGIOUS ATTITUDE OF WORKING CLASSES *B	4100343
WROTE *SAMSON AGONISTES* *A	4100344
WAS ENGLAND'S FOREMOST EPIC WRITER *A	4100345
WROTE *AN ESSAY ON DRAMATIC POESY* *C	4100346

THE STUDENT CAN DISTINGUISH THE DIFFERENCES BETWEEN THE TWO LEADING PURITAN WRITERS OF THE SEVENTEENTH CENTURY BY SELECTING THE WRITERS BEING CONTRASTED. %10

0143

DIRECTIONS - SELECT THE BEST COMPLETION.

1

WROTE FOR THE EDUCATED	---	WROTE FOR MASSES	4100347
FOUGHT WITH PEN	---	FOUGHT WITH ARMY	4100347
FOUGHT FOR POLITICAL	---	FOUGHT FOR RELIGIOUS CONVICTIONS	4100347
AS WELL AS RELIGIOUS			4100347
FREEDOM			4100347
BORN OF CULTURED AND	---	BORN TO HUMBLE FAMILY	4100347
PROSPEROUS FAMILY			4100347
A CLASSICAL SCHOLAR	---	A STUDENT OF THE *BIBLE*	4100347

THE CONTRASTS ABOVE REPRESENT A COMPARISON BETWEEN

0347

A. DRYDEN	-	PEPYS	4100347
B. DRYDEN	-	DONNE	4100347
C. MILTON	-	DONNE	4100347
*D. MILTON	-	BUNYAN	4100347
E. LOVELACE	-	BUNYAN	4100347

THE STUDENT WILL SHOW HE RECOGNIZES THE CONTRAST BETWEEN PURITAN AND CAVALIER LITERATURE BY SELECTING THE NON-CONTRAST. %10

0144

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING PAIRS DOES *NOT* REPRESENT A CONTRAST BETWEEN PURITAN AND CAVALIER LITERATURE?

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A. RELIGIOUS	-	WORLDLY	4100348
B. SERIOUS	-	FRIVOLOUS	4100348
*C. REALISTIC	-	METAPHYSICAL	4100348
D. INVOLVED	-	SIMPLE	4100348
E. MORAL	-	LICENTIOUS	4100348

THE STUDENT WILL SHOW RECOGNITION OF THE DIFFERENCES BETWEEN ROYALISTS AND PURITANS BY SELECTING A POINT OF NON-CONTRAST BETWEEN THE TWO FACTIONS. %10

0145

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

BELOW ARE A SERIES OF CONTRASTS EXISTING BETWEEN THE TWO FACTIONS IN THE SEVENTEENTH CENTURY. WHICH IS NOT A CONTRAST?

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A. KING	-	PARLIAMENT	4100349
B. CHURCH OF ENGLAND	-	CALVINISM	4100349
C. LICENTIOUSNESS	-	MORALITY	4100349
D. ELEGANCE	-	DRABNESS	4100349
*E. TOLERANCE	-	INTOLERANCE	4100349

THE STUDENT WILL APPLY KNOWLEDGE OF THE NATURE OF THE SEVENTEENTH

0146

CENTURY MASQUE BY SELECTING ITS MODERN CORRELATIVE. %1n

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE SEVENTEENTH CENTURY MASQUE IS CLOSEST IN FORM TO

- *A. A MODERN MUSICAL COMEDY.
- B. A BALLET.
- C. AN INTERLUDE.
- D. A VARIETY SHOW.
- E. A MORALITY PLAY.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CHARACTERISTICS OF SEVENTEENTH CENTURY ENGLISH METAPHYSICAL POETRY BY SELECTING THE STATEMENT WHICH IS *NOT* A CHARACTERISTIC. %2n

0192

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH IS *NOT* A CHARACTERISTIC OF SEVENTEENTH CENTURY METAPHYSICAL POETRY?

- A. REPRESENTED A REVOLT AGAINST PETRARCHAN CONCEITS
- B. EXPRESSED LOGICALLY THE POETS REALIZATION OF LIVES COMPLEXITIES AND CONTRADICTIONS
- C. EMPLOYED SIMPLE DICTION
- D. DEALT ONLY WITH SUPERNATURAL THEMES
- E. STRESSED THOUGHT OVER FORM

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WHICH IS *NOT* A CHARACTERISTIC OF SEVENTEENTH CENTURY METAPHYSICAL POETRY?

- *A. RE-ENFORCED THE CONVENTIONALISM OF ENGLISH LOVE POEMS
- B. EMPLOYED PSYCHOLOGICAL ANALYSES OF RELIGION AND LOVE
- C. WERE OFTEN NOVEL AND SHOCKING
- D. USED UNUSUAL ANALOGUES WHICH WERE SOMETIMES ABSURD
- E. WERE OFTEN ROUGH IN VERSIFICATION

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THE STUDENT WILL SELECT AN EXAMPLE TO INDICATE HIS KNOWLEDGE OF THE POSITIVE AS WELL AS THE NEGATIVE ASPECTS OF THE ENGLISH SEVENTEENTH CENTURY PURITANS. %1n

0237

SELECT ONE *FALSE* STATEMENT.

20

THE PURITANS

- A. WERE SECEDERS FROM THE CHURCH OF ENGLAND.
- B. ACKNOWLEDGED AS AUTHORITY ONLY THE *BIBLE* AS THE EXPRESSED WORD OF GOD.
- C. WISHED TO PURIFY THE ENGLISH CHURCH OF CATHOLIC DOCTRINES AND PRACTICES.
- D. SUPPRESSED VARIOUS FORMS OF ART AND RECREATION.
- *E. SUPPRESSED EDUCATION.

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE DIFFERENCES BETWEEN THE SEVENTEENTH CENTURY FRENCH ACADEMIE AND THE ENGLISH ROYAL SOCIETY BY SELECTING THE ONE AREA OF SIMILARITY. %1n

0094

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

THE FRENCH L'ACADEMIE AND THE ENGLISH ROYAL SOCIETY SHARED WHICH
MUTUAL INTERESTS

4100212

4100212

A. ADVANCING SCIENCE

4100212

B. SPONSORING A DICTIONARY

4100212

*C. MAINTAINING CLARITY OF LANGUAGE

0212

D. IMPOSING RULES AND TRADITIONS ON LANGUAGE AND STYLE

4100212

E. RECOGNIZING LITERARY, SCIENTIFIC, AND DIPLOMATIC LEADERS

4100212

THE STUDENT WILL RENDER AN OPINION ON THE REASON FOR SHAKESPEARES
ASCENDENCY OVER MILTON BY EVALUATING THE UNIVERSALITY OF
SHAKESPEARE AS COMPARED WITH MILTON. #20

0076

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SHAKESPEARES GREATNESS TRANSCENDS THAT OF MILTON BECAUSE

4100098

A. HIS PLAYS ARE STILL BEING ACTED.

4100098

B. HIS POETRY IS EASIER TO READ.

4100098

*C. HIS APPEAL IS MORE UNIVERSAL.

4100098

D. HIS WORKS CONTAIN MORE HUMOR.

4100098

E. PLAYS ARE MORE POPULAR THAN EPICS.

4100098

IN COMPARING THE GREATNESS OF ENGLANDS TWO FOREMOST POETS,

4100099

A. SHAKESPEARES TRANSCENDS MILTONS BECAUSE HIS OUTPUT WAS
GREATER.

4100099

B. SHAKESPEARES TRANSCENDS MILTONS BECAUSE HIS PLAYS ARE STILL
BEING ACTED.

4100099

*C. SHAKESPEARES TRANSCENDS MILTONS BECAUSE OF THE UNIVERSALITY
OF HIS THEMES AND CHARACTERS.

4100099

D. MILTONS TRANSCENDS SHAKESPEARES BECAUSE INTEREST IN MANS
FALL FROM GRACE IN THE *BIBLE* IS MORE UNIVERSAL THAN
SHAKESPEARES THEMES.

4100099

4100099

F. MILTONS TRANSCENDS SHAKESPEARES BECAUSE MILTONS MAJESTIC
VERSE IS FAR MORE POWERFUL THAN SHAKESPEARES.

4100099

4100099

THE STUDENT WILL SHOW KNOWLEDGE OF LEADING FIGURES *AUTHORS AND
OTHERS OF THE EIGHTEENTH CENTURY AND ASSOCIATE THEM WITH THEIR
CONTRIBUTIONS OR FIELDS. #290

0077

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MATCH THE PERSON WITH THE IDENTIFYING STATEMENT.

4100100

A. ROSWELL

4100100

B. GAINSBOROUGH

4100100

C. GIBBON

4100100

D. HOGARTH

4100100

E. SHERATON

4100100

4100100

HISTORIAN OF THE ROMAN EMPIRE *C

4100100

PORTRAIT ARTIST OF THE PRIVILEGED *B

4100101

REALISTIC ARTIST OF THE UNDERPRIVILEGED *D

4100102

SCOTTISH BIOGRAPHER *A	4100103
FURNITURE DESIGNER *E	4100104
A. ADAM BROTHERS	4100105
B. WESLEY BROTHERS	4100105
C. SIR JOSHUA REYNOLDS	4100105
D. LORD CHESTERFIELD	4100105
E. DAVID GARRICK	4100105
ARTIST WHO BECAME PRESIDENT OF ROYAL ACADEMY *C	4100105
FOREMOST ACTOR OF THE EIGHTEENTH CENTURY *E	4100105
INTERIOR DECORATORS *A	4100106
EVANGELISTS *B	4100107
ARISTOCRAT ATTACKED BY JOHNSON FOR HIS BELATED OFFER OF PATRONAGE *D	4100108
	0109
	109
A. POPE	4100110
B. SHERIDAN	4100110
C. SWIFT	4100110
D. GOLDSMITH	4100110
F. JOHNSON	4100110
DICTIONARY *F	4100110
THE SCHOOL FOR SCANDAL *B	4100110
BATTLE OF BOOKS* *C	4100111
RASSELAS* *E	4100112
MYCAR OF WAKEFIELD* *D	4100113
DUNCIAD* *A	4100114
TALE OF A TUB* *C	4100115
ESSAY ON MAN* *A	4100116
THE DESERTED VILLAGE* *D	4100117
	118
A. GRAY	4100119
B. BLAKE	4100119
C. BURNS	4100119
D. GOLDSMITH	4100119
E. POPE	4100119
MYSTIC IN AN AGE OF REASON *B	4100119
SCOTLANDS NATIONAL POET *C	4100119
WRITER OF COMEDY *D	4100120
TRANSITIONAL FIGURE. ROMANTIC AND PERSONAL IN HIS EXPRESSION & FEELINGS ABOUT DEATH *A	4100121
	4100122
	4100122

USED EXTENSIVE SYMBOLISM IN HIS POEMS *B	4100123
TRANSLATED THE *ILIAD* AND THE *ODYSSEY* INTO HEROIC COUPLETS *E	4100124
USED HIS OBSERVATIONS OF NATURE TO DRAW A MORAL LESSON *C	4100125
EMPHASIZED CORRECTNESS IN POETRY *E	4100126
WROTE MANY SONGS STILL SUNG TODAY *C	4100127
THE FIRST ENGLISH AUTHOR TO MAKE HIS LIVING THROUGH HIS PEN WITHOUT BENEFIT OF PATRON *E	4100128 4100128

THE STUDENT WILL SHOW KNOWLEDGE OF THE IRISH WRITERS OF THE EIGHTEENTH CENTURY BY SELECTING THE AUTHOR WHO IS *NOT* AN IRISH WRITER FROM A LIST OF ALTERNATIVES. %10	0078
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DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.	0002
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WHICH OF THE FOLLOWING AUTHORS WAS *NOT* AN IRISH WRITER	4100129
A. SWIFT	4100129
B. GOLDSMITH	4100129
C. STEELE	4100129
*D. ADDISON	4100129
F. SHERIDAN	4100129

THE STUDENT WILL SHOW KNOWLEDGE OF THE CONTENT OF EIGHTEENTH CENTURY WORKS BY MATCHING THE TITLE OF A WORK WITH ITS CONTENT DESCRIPTION. %10	0079
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MATCH THE TITLE WITH THE DESCRIPTIVE STATEMENT.	3
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A. *RASSELAS*	4100130
B. *ESSAY ON MAN*	4100130
C. A COTTERS SATURDAY NIGHT	4100130
D. *VICAR OF WAKEFIELD*	4100130
E. A MANS A MAN FOR A THAT	4100130

A POEM PRESENTING DEISTIC PHILOSOPHY *B	4100130 4100130
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A PHILOSOPHICAL NOVEL CONCERNED WITH A %CHOICE OF LIFE IN SPITE OF A UTOPIAN EXISTENCE *A	4100131 4100131
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A PASTORAL IN PROSE WRITTEN TO TEACH CONTENTMENT AND VIRTUE IN LIFE *D	4100132 4100132
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A POEM PRESENTING THE DEMOCRATIC PHILOSOPHY OF THE BROTHERHOOD OF MAN *E	4100133 4100133
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AN INTIMATE PICTURE OF SCOTCH PEASANT LIFE *C	4100134
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A. *RAPE OF THE LOCK*	4100135
B. *JOURNAL TO STELLA*	4100135
C. *DUNCIAD*	4100135
D. *THE REVIEW*	4100135

F. *GULLIVERS TRAVELS*	4100135
A FANTASY SATIRIZING ALL OF MANKINDS FAULTS *E	4100135
A MOCK HEROIC MAKING FUN OF THE MANNERS, DRESS AND AFFECTATIONS OF THE TIME *A	4100135
A COLLECTION OF LETTERS SHOWING THE TENDER SIDE OF ITS AUTHOR *B	4100136
AN EARLY LONDON PERIODICAL *D	4100136
A SAVAGE CATALOGUING OF THE WEAKNESSES AND PRETENSIONS OF CONTEMPORARY WRITERS. *C	4100137
	4100138
	4100139
	139

THE STUDENT WILL IDENTIFY THE STYLE AND NATURE OF A QUOTED PASSAGE BY MATCHING IT WITH A DESCRIPTION AND WITH THE AUTHOR. %10M 0080

MATCH THE QUOTATION WITH THE DESCRIPTION WHICH CHARACTERIZES IT. 0004
4100140

- A. NOW THESE GENTLEMEN, FOR THE MOST PART, BEING PERSONS OF STRONG ZEAL, AND WEAK INTELLECTS, IT IS BOTH A CHARITABLE AND NECESSARY WORK TO OFFER SOMETHING, WHEREBY SUCH WORTHY AND WELL-AFFECTED MEMBERS OF THE COMMONWEALTH MAY BE INSTRUCTED, AFTER THEIR READING, WHAT TO THINK.
- B. SUNDAY CLEARS AWAY THE RUST OF THE WHOLE WEEK, NOT ONLY AS IT REFRESHES IN THEIR MINDS THE NOTIONS OF RELIGION, BUT AS IT PUTS BOTH THE SEXES UPON APPEARING IN THEIR MOST AGREEABLE FORMS, AND EXERTING ALL SUCH QUALITIES AS ARE APT TO GIVE THEM A FIGURE IN THE EYE OF THE VILLAGE.
- C. TORY - ONE WHO ADHERES TO THE ANCIENT CONSTITUTION OF THE STATE AND THE APOSTOLIC HEIRARCHY OF THE CHURCH OF ENGLAND, OPPOSED TO A WHIG.
- D. WHEN A GREAT OFFICE IS VACANT, EITHER BY DEATH OR DISGRACE WHICH OFTEN HAPPENS, FIVE OF SIX OF THOSE CANDIDATES PETITION THE EMPEROR TO ENTERTAIN HIS MAJESTY AND THE COURT WITH A DANCE ON THE ROPE, AND WHOEVER JUMPS THE HIGHEST, WITHOUT FAILING, SUCCEEDS IN THE OFFICE.
- E. THEN IT WAS, INDEED, THAT I OBSERVED A PROFOUND SILENCE IN THE STREETS. WHEN I CAME TO THE POST-HOUSE, AS I WENT TO PUT IN MY LETTER. I SAW A MAN STAND IN ONE CORNER OF THE YARD, AND TALKING TO ANOTHER AT A WINDOW, AND A THIRD HAD OPENED A DOOR BELONGING TO THE OFFICE. IN THE MIDDLE OF THE YARD LAY A SMALL LEATHER PURSE, WITH TWO KEYS HANGING AT IT, AND MONEY IN IT, BUT NOBODY WOULD MEDDLE WITH IT.

SATIRIZES BY DISPLAYING BIAS *C	4100140
SATIRIZES LACK OF INDEPENDENT THINKING *A	4100141
PICTURES REALISTICALLY AND VIVIDLY THROUGH USE OF DETAIL *E	4100142

SATIRIZES THROUGH RIDICULE *D

4100143

SATIRIZES RELIGIOUS SHALLOWNESS AND CONCERN FOR APPEARANCES *R

4100144

MATCH THE QUOTATION WITH ITS AUTHOR.

5

- A. NOW THESE GENTLEMEN, FOR THE MOST PART, BEING PERSONS OF STRONG ZEAL, AND WEAK INTELLECTS, IT IS BOTH A CHARITABLE AND NECESSARY WORK TO OFFER SOMETHING, WHEREBY SUCH WORTHY AND WELL-AFFECTED MEMBERS OF THE COMMONWEALTH MAY BE INSTRUCTED, AFTER THEIR READING, WHAT TO THINK.
- B. SUNDAY CLEARS AWAY THE RUST OF THE WHOLE WEEK, NOT ONLY AS IT REFRESHES IN THEIR MINDS THE NOTIONS OF RELIGION, BUT AS IT PUTS BOTH THE SEXES UPON APPEARING IN THEIR MOST AGREEABLE FORMS, AND EXERTING ALL SUCH QUALITIES AS ARE APT TO GIVE THEM A FIGURE IN THE EYE OF THE VILLAGE.
- C. TORY - ONE WHO ADHERES TO THE ANCIENT CONSTITUTION OF THE STATE AND THE APOSTOLIC HEIRARCHY OF THE CHURCH OF ENGLAND, OPPOSED TO A WHIG.
- D. WHEN A GREAT OFFICE IS VACANT, EITHER BY DEATH OR DISGRACE WHICH OFTEN HAPPENS, FIVE OF SIX OF THOSE CANDIDATES PETITION THE EMPEROR TO ENTERTAIN HIS MAJESTY AND THE COURT WITH A DANCE ON THE ROPE, AND WHOEVER JUMPS THE HIGHEST, WITHOUT FAILING, SUCCEEDS IN THE OFFICE.
- E. THEN IT WAS, INDEED, THAT I OBSERVED A PROFOUND SILENCE IN THE STREETS. WHEN I CAME TO THE POST-HOUSE, AS I WENT TO PUT IN MY LETTER, I SAW A MAN STAND IN ONE CORNER OF THE YARD, AND TALKING TO ANOTHER AT A WINDOW, AND A THIRD HAD OPENED A DOOR BELONGING TO THE OFFICE. IN THE MIDDLE OF THE YARD LAY A SMALL LEATHER PURSE, WITH TWO KEYS HANGING AT IT, AND MONEY IN IT, BUT NOBODY WOULD MEDDLE WITH IT.

DEFOE *E

4100145

SWIFT *D

4100146

STEELE *A

4100147

JOHNSON *C

4100148

ADDISON *B

4100149

THE STUDENT WILL SHOW KNOWLEDGE OF THE CHARACTERISTICS OF THE
EIGHTEENTH CENTURY WRITERS BY IDENTIFYING ROMANTIC TENDENCIES,
SATIRE, LITERARY CRITICISM, COFFEE HOUSER, NOTEWORTHY
ACCOMPLISHMENTS, AND STYLE OF EIGHTEENTH CENTURY WRITERS. \$100

0081

DIRECTIONS - SELECT THE BEST COMPLETION.

1

ROMANTIC TENDENCIES WERE EXHIBITED BY ALL THE FOLLOWING WRITERS
EXCEPT

- A. GOLDSMITH.
B. GRAY.

4100150

4100150

4100150

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- C. BLAKE.
- D. BURNS.
- *E. POPE.

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MANNERS WERE SATIRIZED BY ALL THE FOLLOWING EIGHTEENTH CENTURY WRITERS *EXCEPT*

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4100151

- A. POPE.
- B. SWIFT.
- *C. BLAKE.
- D. ADDISON.
- F. GOLDSMITH.

LITERARY CRITICISM WAS EXPRESSED BY ALL THE FOLLOWING WRITERS *EXCEPT*

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4100152
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4100152

- A. POPE.
- B. SWIFT.
- C. JOHNSON.
- *D. STEELE.
- F. ADDISON.

ADDISON AND STEELE WOULD MOST LIKELY SATIRIZE

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- *A. THE TORIES.
- B. PARLIAMENT.
- C. THE CHURCH.
- D. THE MERCHANTS.
- F. THE MILITARY.

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

AT WHICH OF THE COFFEE HOUSES WOULD SUCH MEN AS POPE, ADDISON, AND STEELE CONGREGATE

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- A. WHITES
- *B. WILLS
- C. THE GREEKIAN
- D. ST. JAMES
- F. GARAWAYS

DIRECTIONS - SELECT THE BEST COMPLETION.

1

DEFOE IS NOTED FOR BEING ALL OF THE FOLLOWING *EXCEPT*

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- A. AN ACCOMPLISHED FICTION WRITER.
- B. A PAMPHLETEER.
- *C. AN ACCOMPLISHED POET.
- D. AN INNOVATOR.
- F. A JOURNALIST.

DEFOE BELIEVED IN EDUCATION OF WOMEN TO

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- A. MAKE THEM FIT FOR POLITICAL POSITIONS.
- B. ENABLE THEM TO BECOME BETTER TEACHERS.
- *C. MAKE THEM MORE STIMULATING CONVERSATIONALISTS.
- D. FOSTER THEIR LITERARY ABILITIES.
- F. EXPLOIT THEIR TALENT FOR DETAIL IN SCIENTIFIC EXPERIMENTS.

DRYDEN IS OFTEN ASSOCIATED WITH THE EIGHTEENTH CENTURY FOR ALL THE FOLLOWING REASONS *EXCEPT*

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- A. HIS WRITING SHOWS REASON PREDOMINATING OVER EMOTION.
- B. HE BELIEVED IN STRICT ADHERENCE TO PROPER FORM.
- C. HE MADE THE HEROIC COUPLET FASHIONABLE.
- *D. THOUGH BORN IN THE SEVENTEENTH CENTURY, HE DIDNT DIE UNTIL 1725.
- F. HE IS A BRILLIANT SATIRIST.

THE GREATEST MASTER OF THE HEROIC COUPLET WAS

- A. DRYDEN.
- *B. POPE.
- C. GOLDSMITH.
- D. ADDISON.
- E. GRAY.

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POPE'S VERSE HAS BEEN CALLED EPIGRAMMATIC BECAUSE

- A. THE METER IS GENERALLY REGULAR.
- B. HE USES REASONABLE FIGURES OF SPEECH.
- *C. HIS COUPLETS EFFECTIVELY SUM UP A MORAL, SENTIMENT, OR OBSERVATION.
- D. HE IS CONSTANTLY PREACHING IN HIS SERIOUS POETRY.
- E. HE USED SUCH CORRECT POETIC STRUCTURE.

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THE STUDENT WILL SHOW KNOWLEDGE OF THE POLITICAL, ECONOMIC AND SOCIAL BACKGROUND OF THE EIGHTEENTH CENTURY BY CORRECTLY IDENTIFYING THE ANSWER TO A QUESTION OR COMPLETION OF A STATEMENT FROM A LIST OF ALTERNATIVES. #13

0083

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING WAS NOT AN EIGHTEENTH CENTURY MONARCH?

- *A. CAROLINE
- B. ANNE
- C. GEORGE I
- D. GEORGE II
- E. GEORGE III

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DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE LAST ENGLISH STUART MONARCH WAS

- A. JAMES I.
- B. JAMES II.
- C. GEORGE I.
- D. GEORGE II.
- *E. ANNE.

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THE RULING HOUSE WHICH SUCCEEDED THE STUARTS WAS

- A. JACOBITE.
- B. TUDOR.
- *C. HANOVERIAN.
- D. EDWARDIAN.
- E. GEORGIAN

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THE EIGHTEENTH CENTURY JACOBITES WERE

- A. FRENCH REVOLUTIONARIES.
- *B. SUPPORTERS OF THE STUARTS.
- C. SUPPORTERS OF WILLIAM OF ORANGE.
- D. PURITANS.
- E. SYMPATHIZERS WITH THE AMERICAN REVOLUTION.

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DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHAT MAJOR POLITICAL ACCOMPLISHMENT WAS REALIZED IN EIGHTEENTH CENTURY ENGLAND?

- A. ESTABLISHMENT OF THE LOWER HOUSE OF PARLIAMENT

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- B. ADMITTANCE OF JEWS TO POLITICAL OFFICE
- *C. DEVELOPMENT OF THE TWO PARTY SYSTEM
- D. ABOLITION OF DISCRIMINATION AGAINST RELIGIOUS MINORITIES
- E. EXTENSION OF VOTING TO ALL MEN

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DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN THE EIGHTEENTH CENTURY ENGLAND EXPANDED HER EMPIRE BY ACQUIRING ALL THE FOLLOWING *EXCEPT*

- A. GIBRALTAR.
- B. CANADA.
- C. TRADING POSTS IN AFRICA.
- *D. TRADING POSTS IN BRAZIL.
- E. PARTS OF INDIA.

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DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING WAS *NOT* REPRESENTATIVE OF THE WHIGS?

- A. ALLIED WITH THE CITY ARISTOCRATS.
- B. REPRESENTED THE LIBERAL ELEMENT
- C. SOUGHT TO BROADEN PARLIAMENTARY POWERS
- *D. WANTED TO RELEASE THE COUNTRY FROM ITS BURDEN OF EMPIRE
- E. SOUGHT TO ADVANCE EDUCATION AND COMMERCE

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DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN THE EIGHTEENTH CENTURY, DRESS TENDED TOWARD

- A. TASTEFUL CONSERVATISM.
- *B. DISTINGUISHED ELEGANCE.
- C. ADMIRABLE SIMPLICITY.

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ARCHITECTURE AND HOME FURNISHINGS IN THE EIGHTEENTH CENTURY REFLECTED

- *A. A CLASSIC INFLUENCE.
- B. UTILITARIAN EMPHASIS.
- C. INDIFFERENCE TO STYLE.
- D. TASTELESS ORNAMENTATION.
- E. PROMOTION OF INTIMACY.

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DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF OUR MODERN INSTITUTIONS WOULD CORRESPOND MOST CLOSELY TO THE EIGHTEENTH CENTURY COFFEE HOUSE?

- A. ANY STUDENT FRATERNITY
- B. THE MASONS
- *C. ANY LITERARY GUILD
- D. ANY STOUTER RESTAURANT
- E. ANY OLD TOWN BAR

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DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN THE EIGHTEENTH CENTURY, SOCIETY WAS UNUSUALLY CONCERNED WITH

- A. EXTENDING FREEDOMS.
- B. REFORMING RELIGION.
- *C. USING PROPER MANNERS.
- D. INCREASING TOLERANCE.
- E. CORRECTING INEQUALITIES.

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EIGHTEENTH CENTURY DRESS AND MANNERS WERE BEST EXEMPLIFIED BY

- A. SAMUEL JOHNSON.
- B. JONATHAN SWIFT.

4100174
4100174
4100174

- C. ALEXANDER POPE.
- *D. BEAU NASH.
- E. OLIVER GOLDSMITH.

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THE CLASSIC INFLUENCE AFFECTED ALL THE FOLLOWING AREAS *EXCEPT*

- A. LITERATURE.
- B. ARCHITECTURE.
- *C. PAINTING.
- D. PHILOSOPHY.
- F. RELIGION.

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THE STUDENT WILL APPLY KNOWLEDGE OF THE TEMPER OF THE EIGHTEENTH CENTURY BY SELECTING THE CORRECT ANSWER IN A GROUP OF ALTERNATIVES. %50

0084

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

REASON RATHER THAN GOD DOMINATED THE ATTITUDES OF THE EIGHTEENTH CENTURY, YET RELIGIOUS CONVICTIONS EXERCISED A STRONG FORCE ON THE AUTHORS OF THIS PERIOD. WHICH OF THE FOLLOWING AUTHORS OMITTS SHOWING HIS RELIGIOUS LEANING IN HIS WORKS?

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4100176

- A. POPE
- B. SWIFT
- C. GOLDSMITH
- *D. DEFOE
- *E. NONE OF THE ABOVE

IF WE TRANSPORTED THE FOLLOWING WRITERS INTO THE PRESENT DECADE, WHICH OF THE FOLLOWING WOULD MOST STRONGLY OPPOSE THE ECUMENICAL MOVEMENT?

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4100177
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4100177

- A. POPE
- *B. SWIFT
- C. STEELE
- D. ADDISON
- E. BURNS

IF WE TRANSPORTED POPE INTO THE PRESENT DECADE, WHICH OF THE FOLLOWING TYPES OF HOMES WOULD HE BE LIKELY TO FAVOR?

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- A. RANCH HOUSE
- *B. SOUTHERN COLONIAL
- C. CONTEMPORARY BI-LEVEL
- D. CONDOMINIUM
- E. HIGH RISE APARTMENT

IF WE TRANSPORTED ADDISON INTO THE PRESENT DECADE, WHICH OF THE FOLLOWING AMUSEMENTS WOULD HE PROBABLY ATTEND?

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4100179

- *A. OPERA
- B. BASEBALL GAME
- C. WORLDS FAIR
- D. AUTOMOBILE SHOW
- E. COUNTY FAIR

IF WE TRANSPORTED POPE INTO THE TWENTIETH CENTURY, WHAT STYLE OF INTERIOR FURNISHINGS WOULD HE LIKELY FAVOR?

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4100180

- A. FRENCH PROVINCIAL
- B. MEDITERRANEAN
- C. LATE GEORGIAN
- *D. QUEEN ANNE

THE STUDENT, BY MATCHING THE DESCRIPTIVE TERM WHICH BEST CHARACTERIZES AN EIGHTEENTH CENTURY ENGLISH NOVEL WITH ITS TITLE, WILL IDENTIFY THE NOVELS TONE. #50

0175

MATCH THE TITLE OF THE NOVEL WITH THE DESCRIPTIVE TERM WHICH MOST DISTINCTIVELY CHARACTERIZES IT.

0016

- A. *HUMPHREY CLINKER*
- B. *PAMELA*
- C. *TRISTRAM SHANDY*
- D. *CLARISSA HARLOWE*
- F. *TOM JONES*

SENTIMENTAL *B

4100426

FARCICAL *A

4100427

TRAGIC *D

4100428

LUSTY *E

4100429

DIGRESSIVE *C

4100430

THE STUDENT WILL IDENTIFY THE SIMILARITIES AND DIFFERENCES BETWEEN THREE GIVEN POEMS OF THE EIGHTEENTH CENTURY, PRE-ROMANTIC PERIOD BY SELECTING THE STATEMENT WHICH IS *NOT* TRUE. #10

0252

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

IN COMPARING GOLDSMITHS THE DESERTED VILLAGE, GRAYS ELEGY AND AND BURNS *THE COTTERS SATURDAY NIGHT,* WHICH OF THE FOLLOWING STATEMENTS IS *NOT* TRUE?

- A. ALL THREE DEALT SYMPATHETICALLY WITH THE LIVES OF THE HUMBLE.
- *B. ALL THREE USED THE SAME VERSE FORM.
- C. ALL THREE INTRODUCE THE PERSONAL ELEMENT.
- E. ONLY GRAY MAKES NO REFERENCE TO HIS FAMILY.

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BASED ON HIS KNOWLEDGE OF THE EIGHTEENTH CENTURY, THE STUDENT WILL CHOOSE THE ONE ELEMENT *NOT* CHARACTERISTIC OF THE EIGHTEENTH CENTURY. #10

0300

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING DESCRIPTIONS DOES *NOT* APPLY TO THE EIGHTEENTH CENTURY?

- A. AGE OF REASON
- B. AGE OF PROSE
- C. NEO-CLASSIC AGE
- D. AGE OF SATIRE

4100746

4100746

4100746

4100746

4100746

4100746

THE STUDENT WILL SELECT THE CORRECT DEVELOPMENT IN A GROUPING OF LITERARY INNOVATIONS AND DEVELOPMENTS THEREBY DEMONSTRATING HIS KNOWLEDGE OF THE FACT THAT THE ENGLISH NOVEL STARTED IN THE EIGHTEENTH CENTURY. %1□

0302

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING DID *NOT* OCCUR IN THE EIGHTEENTH CENTURY?

4100748

A. THE BEGINNING OF THE ROMANTIC TENDENCIES

4100748

B. THE BIRTH OF THE PERIODICAL ESSAY

4100748

*C. THE DECLINE OF THE ENGLISH NOVEL

4100748

D. THE POPULARITY OF THE COMEDY OF MANNERS AND SENTIMENTAL COMEDY

4100748

E. THE DEVELOPMENT OF DOMESTIC TRAGEDY

4100748

4100748

THE STUDENT, BY CHOOSING THE AUTHOR NOT BELONGING TO THIS GROUP OF EIGHTEENTH CENTURY ENGLISH WRITERS, WILL SHOW KNOWLEDGE OF THE AUTHORS LITERARY GENRE. %1□

0307

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP?

4100753

*A. POPE

4100753

B. SWIFT

4100753

C. DEFOE

4100753

D. JOHNSON

4100753

E. STEELE

4100753

THE STUDENT, BY SELECTING THE AUTHOR NOT BELONGING TO THIS GROUP OF EIGHTEENTH CENTURY ENGLISH WRITERS, WILL EVIDENCE KNOWLEDGE OF WRITERS POLITICAL PHILOSOPHIES. %1□

0308

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP?

4100754

A. POPE

4100754

B. SWIFT

4100754

C. JOHNSON

4100754

*D. ADDISON

4100754

THE STUDENT, BY CHOOSING THE POET NOT BELONGING TO THIS GROUP OF EIGHTEENTH CENTURY ENGLISH POETS, WILL RECALL THE POETS WHO WERE FORERUNNERS OF THE ROMANTIC AGE. %1□

0309

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP?

4100755

- A. BLAKE
- B. BURNS
- *C. POPE
- D. GRAY

4100755
4100755
4100755
4100755

THE STUDENT, BY SELECTING THE ONE NON-DRAMA WRITER OF THIS GROUP OF EIGHTEENTH CENTURY ENGLISH PROSE WRITERS, WILL SHOW KNOWLEDGE THAT THE OTHER AUTHORS LISTED WROTE ENGLISH PROSE DURING THIS PERIOD. %10

0310

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH AUTHOR DOES NOT BELONG TO THIS GROUP?

4100756
4100756
4100756
4100756
4100756

- A. ADDISON
- B. STEELE
- C. GOLDSMITH
- *D. SWIFT

THE STUDENT, BY SELECTING THE NON-JOURNALIST IN THIS GROUP OF EIGHTEENTH CENTURY ENGLISH AUTHORS, WILL SHOW KNOWLEDGE THAT THE OTHER AUTHORS LISTED WERE JOURNALISTS. %10

0311

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH AUTHOR DOES *NOT* BELONG IN THIS GROUP?

4100757
4100757
4100757
4100757
4100757
4100757

- A. ADDISON
- *B. GRAY
- C. DEFOE
- D. JOHNSON
- E. STEELE

THE STUDENT, BY SELECTING A SEVENTEENTH RATHER THAN EIGHTEENTH CENTURY ENGLISH AUTHOR, WILL SHOW KNOWLEDGE THAT THE OTHER AUTHORS LISTED WERE AMONG THE EIGHTEENTH CENTURY ENGLISH AUTHORS. %10

0312

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH AUTHOR DOES *NOT* BELONG TO THIS GROUP?

4100758
4100758
4100758
4100758
4100758
4100758

- A. SWIFT
- B. ADDISON
- C. STEELE
- *D. PEPYS
- E. DEFOE

THE STUDENT, BY SELECTING THE ONE NON-ESSAYIST IN THE GROUP OF EIGHTEENTH CENTURY PROSE WRITERS, WILL RECALL THE NAMES OF EIGHTEENTH CENTURY PROSE WRITERS. %10

0313

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH AUTHOR DOES NOT BELONG TO THIS GROUP?

4100759

A. GOLDSMITH

4100759

*B. BOSWELL

4100759

C. JOHNSON

4100759

D. ADDISON

4100759

F. STEELE

4100759

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTERISTICS OF THE EIGHTEENTH CENTURY ENGLISH PERIODICAL ESSAY BY SELECTING THE ITEM WHICH IS *NOT* CHARACTERISTIC. %10

0314

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING WAS *NOT* A CHARACTERISTIC OF THE EIGHTEENTH CENTURY ENGLISH PERIODICAL ESSAY?

4100760

A. HUMOR AND SATIRE

4100760

*B. SERIOUS FORMALITY

4100760

C. INTENT TO REFINÉ TASTE

4100760

D. INTENT TO REFORM MANNERS

4100760

E. APPEAL TO MIDDLE CLASS

4100760

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE BACKGROUND OF 18TH CENTURY LITERATURE BY SELECTING THE LITERARY TENETS TO WHICH THE MAJORITY OF WRITINGS ADHERED. %50

0419

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE STATEMENT WHICH BEST IDENTIFIES THE LITERARY WORKS OF THE 18TH CENTURY IS

4101268

4101268

*A. THE LITERARY WORKS WERE MARKED BY A CLOSE ADHERENCE TO COMMON SENSE.

4101268

B. THE LITERARY WORKS WERE MARKED BY THEIR IMAGINATIVE QUALITIES.

4101268

4101268

C. THE LITERARY WORKS WERE MARKED BY THEIR RELIGIOUS ENTHUSIASM.

4101268

4101268

D. THE LITERARY WORKS WERE MARKED BY THEIR SPIRIT OF REFORM.

4101268

4101268

THE DESCRIPTION WHICH BEST DESCRIBES THE WORKS OF POPE IS

4101269

A. LACKING IN SATIRE

4101269

B. HIGHLY EMOTIONAL

4101269

C. IMAGINATIVE

4101269

*D. CORRECT IN FORM

4101269

THE LITERATURE OF THIS PERIOD PORTRAYED THE

4101270

A. LIFE OF THE LOWER CLASSES.

4101270

B. STRUGGLES OF THE MIDDLE CLASS.

4101270

*C. ELEGANT SOCIETY OF THE UPPER CLASSES.

4101270

D. LONGINGS OF THE LOWER MIDDLE CLASS.

4101270

THE POETRY OF THE FIRST PART OF THE 18TH CENTURY WAS

4101271

*A. CHARACTERIZED BY EXACTNESS IN FORM.

4101271

B. NOTED FOR ITS EXUBERANCE.

4101271

C. NOTED FOR ITS LYRICAL QUALITY.

4101271

D. WAS MARKED BY INNOVATIVE QUALITY.

4101271

IN SUBJECT MATTER, THE NEW LITERARY FORM - THE NOVEL -

4101272

A. EMPHASIZED THE POLITE SOCIETY OF THE ARISTOCRATS.

4101272

B. AROUSED LITTLE SYMPATHY FOR THE POOR.

4101272

*C. WIDENED THE SOCIAL AWARENESS OF ENGLISHMEN.

4101272

D. CONTAINED SPARKLING WIT.

4101272

THE STUDENT WILL IDENTIFY THE DIFFERENTIATING CHARACTERISTICS
OF ROMANTIC POETS BY MATCHING THEM WITH THE ROMANTIC POET THEY
IDENTIFY. %15n

0239

MATCH THE CHARACTERISTIC TO THE AUTHOR TO WHOM IT *MOST
DISTINCTIVELY* APPLIES.

0021

A. SIMPLE LANGUAGE AND FEELING FOR NATURE

B. SENSUOUS IMAGERY AND LOVE OF BEAUTY

C. PASSION FOR LIBERTY AND LOVE OF THE SEA

D. LYRICAL LANGUAGE AND LOVE OF NATURE

E. ALLITERATION AND INTEREST IN THE SEA

BYRON *C

4100566

COLERIDGE *F

4100567

KEATS *B

4100568

SHELLEY *D

4100569

WORDSWORTH *A

4100570

MATCH THE CHARACTERISTICS BELOW TO THE ROMANTIC AUTHOR TO WHOM
THEY APPLY.

0079

A. HIS SPECIAL INTEREST LAY IN THE WORLD OF IMAGINATION.

B. NATURE WAS HIS RELIGION.

C. IN BEAUTY HE PERCEIVED LOVE, POWER AND TRUTH.

D. HE WAS NOT IN REVOLT AGAINST THE WORLD.

E. HE IS NOTED FOR HIS EXPRESSION OF HUMANITARIAN SPIRIT.

HOOD *F

4100571

KEATS *C

4100572

COLERIDGE *A

4100573

LAMB *D

4100574

WORDSWORTH *B

4100575

MATCH THE CHARACTERISTIC TO THE AUTHOR TO WHOM IT *MOST
DISTINCTIVELY* APPLIES.

0080

A. EMOTION RECOLLECTED IN TRANQUILITY

B. BALLAD-LIKE RHYTHM AND PATRIOTIC SPIRIT

C. AN ESSAYIST RATHER THAN A POET

D. AGAINST THE CONVENTIONS OF SOCIETY AND RELIGION

E. AGAINST THE CRUELTY AND FUTILITY OF WAR

LAMB	*C	4100577
WORDSWORTH	*A	4100578
SOUTHEY	*D	4100579
KEATS	*D	4100580

THE STUDENT WILL REFLECT HIS COMPREHENSION OF ROMANTIC CHARACTERISTICS BY MATCHING THE QUALITY TO THE POEM THAT EXPRESSES IT. %10n 0244

MATCH THE QUALITY OF ROMANTICISM TO THE POEM IN WHICH IT IS MOST MARKEDLY EXPRESSED. 0023

- A. JOY IN NATURE
- B. PASSION FOR LIBERTY
- C. VIVID IMAGINATION
- D. INTEREST IN THE PAST
- E. SYMPATHY FOR THE OBSCURE

THE PRISONER OF CHILLON	*B	4100596
ST. AGNES EVE	*D	4100597
THE CLOUD	*A	4100598
THE ANCIENT MARINER	*C	4100599
SHE SWELT AMONG THE UNTRODDEN WAYS	*E	4100600

MATCH THE QUALITIES OF ROMANTICISM TO THE POEMS IN WHICH THEY ARE MOST MARKEDLY EXPRESSED. 0083

- A. APPRECIATION OF BEAUTY
- B. FEELING OF DESPONDENCY OR MELANCHOLY
- C. FREEDOM FROM FORMALIZED POETIC DICTION
- D. SYMPATHY FOR COMMON MAN
- F. REVIVAL OF OLDER POETIC FORMS /

THE TABLES TURNED	*C	4100601
ODE TO THE WEST WIND	*B	4100602
ODE ON A GREEK AN URN	*A	4100603
JACK O HAZELDEAN	*E	4100604
SONG OF THE SHIRT	*D	4100605

THE STUDENT WILL SHOW HE COMPREHENDS THE SPECIAL QUALITIES THAT CHARACTERIZE THE ROMANTIC AGE BY IDENTIFYING THE *NON-CHARACTERISTICS.* %4n 0246

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGE? 4100615
 A. STRONG BELIEF IN INDIVIDUAL LIBERTY 4100615
 B. DEEP APPRECIATION OF BEAUTY 4100615
 C. VIVID IMAGINATION 4100615
 *D. STRICT ADHERENCE TO CLASSICAL FORMS 4100615
 E. INTEREST IN THE PAST 4100615

WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGE? 4100616
 A. STRONG SENSITIVITY TO NATURE 4100616
 B. SYMPATHY WITH HUMBLE AND OBSCURE 4100616
 *C. USE OF POLISHED, FORMAL DICTION 4100616
 D. SENSE OF MELANCHOLY AND LONELINESS 4100616
 E. VITALITY 4100616

WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGE? 4100617
 A. REVOLT AGAINST OUTWORN TRADITIONS AND IDEAS 4100617
 B. INTEREST IN THE MIDDLE AGES 4100617
 C. EXPRESSION OF FRUSTRATION 4100617
 D. STRONG SUBJECTIVISM 4100617
 *E. PERSISTENT DIDACTICISM 4100617

WHICH OF THE FOLLOWING IS *NOT* A QUALITY OF THE ROMANTIC AGE? 4100618
 A. EAGERNESS TO BLAZE NEW TRAILS 4100618
 B. REACTION AGAINST FORMALITY 4100618
 C. APPRECIATION FOR THE INDIVIDUAL 4100618
 *D. EMPHASIS ON RATIONALISM 4100618
 E. EMPHASIS ON THE EMOTIONS 4100618

 THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF 19TH CENTURY ROMANTIC LITERATURE BY SELECTING THE SPECIAL QUALITIES WHICH THE MAJORITY OF WRITINGS REFLECT. %4n 0421

DIRECTIONS - SELECT THE BEST COMPLETION. 1

ROMANTIC POETRY DOES *NOT* REFLECT A DEEP SYMPATHY WITH 4101275
 A. HUMBLE PEOPLE. 4101275
 *B. PRIVILEGED PEOPLE. 4101275
 C. UNDERPRIVILEGED PEOPLE. 4101275
 D. OBSCURE PEOPLE. 4101275

ROMANTIC POETRY IS *NOT* ASSOCIATED WITH 4101276
 A. VITALITY. 4101276
 *B. RESTRAINT. 4101276
 C. POWERFUL EMOTION. 4101276
 D. DREAMLIKE IDEAS. 4101276

TO THE ROMANTICS, POETRY WAS 4101277
 A. CONSIDERED TOO INEFFECTIVE A MEDIUM FOR REFORM PURPOSES. 4101277
 B. LIMITED TO ENGLISH LIFE AND CUSTOMS. 4101277
 C. CONSIDERED THE SPOKESMAN OF THE UPPER CLASSES. 4101277
 *D. CONSIDERED THE HOPE OF THE WHOLE WORLD. 4101277

OF THE FOLLOWING STATEMENTS, THE ONE THAT DOES *NOT* APPLY TO ROMANTIC POETRY IS 4101278
 A. ROMANTIC POETRY WAS A REACTION AGAINST FORMALITY. 4101278
 B. ROMANTIC POETRY PLACED EMPHASIS ON HUMAN EMOTIONS. 4101278
 C. ROMANTIC POETRY EXHIBITED A LOVE FOR THE PAST. 4101278

*D. ROMANTIC POETRY WAS A REACTION AGAINST EXUBERANCE.

4101278

APPLYING HIS KNOWLEDGE OF EACH POETS CHARACTERISTICS TO THE UNFAMILIAR SELECTIONS, THE STUDENT WILL NAME THE AUTHORS OF ENGLISH ROMANTIC POEMS NOT PREVIOUSLY STUDIED. %10n %IT IS NOT INTENDED THAT ALL QUOTATIONS BE USED. A SELECTION IS OFFERED SO THAT THE TEACHER MAY CHOOSE THOSE QUOTATIONS WHICH MOST NEARLY PARALLEL THE RHYTHM, SUBJECT, FORM AND OTHER QUALITIES OF THE PARTICULAR POEMS TAUGHT. n

0106

BELOW ARE SELECTIONS FROM POEMS NOT PREVIOUSLY STUDIED. APPLYING YOUR KNOWLEDGE OF EACH POETS CHARACTERISTICS TO THE SELECTION, MATCH THE AUTHOR WITH THE QUOTATION FROM HIS WORK.

0024

- A. COLERIDGE
- B. WORDSWORTH
- C. BYRON
- D. KEATS
- E. SHELLEY

ETERNAL SPIRIT OF THE CHAINLESS MIND
BRIGHTEST IN DUNGEONS, LIBERTY THOU ART,
FOR THERE THY HABITATION IS THE HEART. *C

4100237
4100237
4100237

IT IS A BEAUTEOUS EVENING, CALM AND FREE,
THE HOLY TIME IS QUIET AS A NUN
BREATHLESS WITH ADORATION. THE BROAD SUN
IS SINKING DOWN IN IT TRANQUILITY. *B

4100238
4100238
4100238
4100238

WITH OPEN EYES %AH, WOF IS MEOD
ASLEEP, AND DREAMING FEARFULLY,
FEARFULLY DREAMING, YET, I WAS,
DREAMING THAT ALONE, WHICH IS --
O SORROW AND SHAMED CAN THIS BE SHE,
THE LADY, WHO KNELT AT THE OLD OAK TREEO *A

4100239
4100239
4100239
4100239
4100239
4100239

THE WARM SUN IS FAILING, THE BLEAK WIND IS WAILING,
THE BARE BOUGHS ARE SIGHING, THE PALE FLOWERS
ARE DYING,
AND THE YEAR
ON THE EARTH, HER DEATH-RED, IN A SHROUD OF
LEAVES DEAD,
IS LYING. *E

4100240
4100240
4100240
4100240
4100240
4100240
4100240

A THING OF BEAUTY IS A JOY FOREVER.
ITS LOVELINESS INCREASES, IT WILL NEVER
PASS INTO NOTHINGNESS, BUT STILL WILL KEEP
A BOWER QUIET FOR US, AND A SLEEP
FULL OF SWEET DREAMS, AND HEALTH, AND QUIET BREATHING. *D

4100241
4100241
4100241
4100241
4100241

SLEEP, THE FRESH DEW OF LANGUID LOVE, THE RAIN
WHOSE DROPS QUENCH KISSES TILL THEY BURN AGAIN
AND WE WILL TALK, UNTIL THOUGHTS MELODY
BECOME TOO SWEET FOR UTTERANCE, AND IT DIE.
IN WORDS, TO LIVE AGAIN IN LOOKS, WHICH DART
WITH THRILLING TONE INTO THE VOICELESS HEART,
HARMONIZING SILENCE WITHOUT A SOUND. *E

4100242
4100242
4100242
4100242
4100242
4100242
4100242

... WHEN LOO THE WREATHED GREEN

4100243

DISPARTED, AND FAR UPWARD COULD BE SEEN
 BLUE HEAVEN, AND SILVER CAR, AIR-BORNE,
 WHOSE SILENT WHEELS, FRESH WET FROM CLOUDS OF MORN,
 SPUN OFF A FRIZZLING DEW, -- WHICH FALLING CHILL
 ON SOFT ADONIS SHOULDERS, MADE HIM STILL
 NESTLE AND TURN UNEASILY ABOUT.
 SOON WERE THE WHITE DOVES PLAIN, WITH NECK STRETCH'D OUT,
 AND SILKEN TRACES LIGHTEND IN DESCENT.
 AND SOON, RETURNING FROM LOVES BANISHMENT,
 QUEEN VENUS LEANING DOWNWARD OPEN-ARM'D.
 HER SHADOW FELL UPON HIS BREAST, AND CHARM'D
 A TUMULT TO HIS HEART, AND A NEW LIFE
 INTO HIS EYES. *D

4100243
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 4100243

I LOVED, AND WAS RELOVED AGAIN --
 THEY TELL ME, SIR, YOU NEVER KNEW
 THOSE GENTLE FRAILTIES, IF 'TIS TRUE
 I SHORTEN ALL MY JOY OR PAIN.
 TO YOU 'TWOULD SEEM ABSURD AS VAIN.
 BUT ALL MEN ARE NOT BORN TO REIGN,
 OR OER THEIR PASSIONS, OR AS YOU
 THUS OER THEMSELVES AND NATIONS TOO. *C

4100244
 4100244
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 4100244
 4100244
 4100244

THE NIGHT IS CHILL. THE FOREST BARE.
 IS IT THE WIND THAT MOANETH BLEAK
 THERE IS NOT WIND ENOUGH IN THE AIR
 TO MOVE AWAY THE RINGLET-CURL
 FROM THE LOVELY LADY'S CHEEK -- *A

4100245
 4100245
 4100245
 4100245
 4100245

THERE WAS TIME WHEN MEADOW, GROVE, AND STREAM,
 THE FARTH, AND EVERY COMMON SIGHT,
 TO ME DID SEEM
 APPARELLED IN CELESTIAL LIGHT,
 THE GLORY AND THE FRESHNESS OF A DREAM,
 IT IS NOT NOW AS IT HATH BEEN OF YORE. *B

4100246
 4100246
 4100246
 4100246
 4100246
 4100246

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THREE NINETEENTH CENTURY
 ENGLISH NOVELISTS NOTED FOR THEIR ABILITY TO DEPICT COMPLETE
 SOCIAL GROUPS BY SELECTING THEM FROM A LIST OF NOVELISTS. %10

0096

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THREE NINETEENTH CENTURY NOVELISTS WHO PORTRAYED COMPLETE SOCIAL
 GROUPS IN THEIR NOVELS WERE

4100215
 4100215
 215
 215
 4100215
 4100215
 4100215

- A. DICKENS, FLIOT, COLLINS.
- B. DICKENS, THACKERY, WALPOLE.
- C. FLIOT, THACKERY, RADCLIFFE.
- *D. DICKENS, FLIOT, THACKERY.
- E. THACKERY, FLIOT, COLLINS.

THE STUDENT, BY MATCHING THE NINETEENTH CENTURY ENGLISH NOVELIST
 WITH A DESCRIPTION OF A DISTINCTIVE CHARACTERISTIC OF HIS NOVELS,
 WILL SHOW HIS KNOWLEDGE OF THE AUTHORS PARTICULAR SPHERE. %100

0176

A. JANE AUSTEN

50

76

- B. EMILY BRONTE
- C. WILLIAM MAKEPEACE THACKERY
- D. CHARLES DICKENS
- F. ANTHONY TROLLOPE

EXAGGERATED BUT UNFORGIVABLE CHARACTERS *D 0431

CENTERED AROUND A GIRLS CAREFUL SELECTION OF A HUSBAND *A 4100432

CENTERED AROUND FOIBLES AND VANITIES OF SOPHISTICATED LONDON SOCIETY OR COUNTRY GENTRY *C 4100433
4100433

CENTERED AROUND THE IMAGINARY COUNTY OF BARSETSHIRE WHICH HE
PEOPLED WITH BELIEVABLE CHARACTERS *F 4100434
4100434

CENTERED AROUND THE WINDSWEPT MOORS OF NORTHERN ENGLAND *B 4100435

- A. JANE AUSTEN
- B. SIR WALTER SCOTT
- C. CHARLES DICKENS
- D. GEORGE ELIOT
- F. CHARLOTTE BRONTE

77

REVIVED THE PAST IN HISTORICAL ROMANCES *B 4100436

WROTE WITH INTENSE PASSION A PARTLY AUTOBIOGRAPHICAL STORY OF A
GOVERNESS WHO LOVED A STORMY HERO *F 4100437
4100437

REFLECTED INDIGNATION AGAINST SOCIAL INJUSTICES *C 4100438

CREATED COMPLETE SOCIAL GROUPS AND EVIDENCED STRONG MORAL
EFFERVOR *D 0439
439

REFLECTED THE PROVINCIAL LIFE OF THE AUTHORS OWN ENVIRONMENT *A 4100440

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE BACKGROUND OF
THE 19TH CENTURY BY SELECTING THE STATEMENTS WHICH HAVE
HISTORICAL AND POLITICAL ACCURACY. %40 0422

SELECT ONE, *FALSE* STATEMENT. 20

WHICH OF THE FOLLOWING STATEMENTS ABOUT THE 19TH CENTURY IS *NOT*
HISTORICALLY AND POLITICALLY CORRECTO 4101279
4101279

- A. THE POOR HAD FEW WHO COULD HELP THEM. 4101279
- B. THE GOVERNMENT REMAINED CONSERVATIVE. 4101279
- C. GOVERNMENT REGULATION OF INDUSTRY HARDLY EXISTED IN ENGLAND. 4101279
- *D. ECONOMIC IDEAS WERE EXTREMELY HUMANITARIAN. 4101279

WHICH OF THE FOLLOWING STATEMENTS ABOUT THE 19TH CENTURY IS *NOT*
HISTORICALLY AND POLITICALLY CORRECTO 4101280
4101280

- A. CHANGES IN ENGLAND CAME ABOUT SLOWLY. 4101280
- B. ENGLAND HAD NO CLOSE COMPETITORS IN HER EXPANSION PROGRAMS. 4101280
- C. THERE WERE INNUMERABLE NEW DISCOVERIES. 4101280
- *D. MANPOWER AND HORSEPOWER WERE BEING USED MORE. 4101280

WHICH OF THE FOLLOWING STATEMENTS ABOUT THE 19TH CENTURY IS *NOT*
HISTORICALLY AND POLITICALLY CORRECTO 4101281
4101281

- A. ENGLAND WAS RAPIDLY TURNING INTO A MANUFACTURING NATION. 4101281

- B. INTERNATIONAL COMPETITION HANDICAPPED ENGLISH FARMERS. 4101281
- C. ABUSES WERE WIDESPREAD IN ENGLAND AT THIS TIME. 4101281
- *D. IN INDUSTRIAL TOWNS IN ENGLAND, LIVING CONDITIONS WERE 4101281
- RAPIDLY IMPROVING. 4101281

- WHICH OF THE FOLLOWING STATEMENTS ABOUT THE 19TH CENTURY IS *NOT* 4101282
HISTORICALLY AND POLITICALLY CORRECT? 4101282
- *A. RESTRICTIONS AGAINST PROTESTANTS WERE EASED. 4101282
 - B. EDUCATION WAS BETTERED. 4101282
 - C. THE SLAVE TRADE WAS PEACEFULLY ABOLISHED. 4101282
 - D. FREEDOM OF THE PRESS WAS BROADENED. 4101282

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF 19TH CENTURY 0423
ROMANTIC LITERATURE BY SELECTING THE POETIC LINES WHICH REFLECT
THE SENTIMENT AND THEME OF THE VAST MAJORITY OF WRITERS. #20

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES. 0007

THE LINES WHICH DO *NOT* REFLECT THE SENTIMENT OF ROMANTIC POETRY 1283
ARE 1283

- A. RISE LIKE LIONS AFTER SLUMBER 4101283
IN UNVANQUISHABLE NUMBERS 4101283
- B. OUR SWEETEST SONGS ARE THOSE 4101283
THAT TELL OF SADDEST THOUGHTS 4101283
- C. THE WORLD'S GREAT AGE BEGINS ANEW. 4101283
- *D. SWORD AND BUCKLER I SCORN TO BEAR, 4101283
GOLD-ADORNED SHIELD, AS I GO TO THE CONFLICT. 4101283

THE LINES WHICH DO *NOT* REFLECT THE SENTIMENT OF ROMANTIC POETRY 4101284
ARE 1284

- A. I HEARD A THOUSAND BLENDED NOTES, 4101284
WHILE IN A GROVE I SAT RECLINED 4101284
- B. LOOK SO IT'S A DULL AND ENDLESS STRIFE 4101284
COME, HEAR THE WOODLAND LINNET 1284
- C. BEAUTY IS TRUTH, TRUTH BEAUTY - THAT IS ALL 4101284
YE KNOW ON EARTH, AND ALL YE NEED TO KNOW. 4101284
- *D. LITTLE HE KNOWS WHOSE LOT IS HAPPY, 4101284
WHO LIVE AT EASE IN THE LAP OF EARTH 4101284

THE STUDENT WILL RECALL THE TITLE AND THE AUTHOR OF A 0171
REPRESENTATIVE QUOTATION OF VICTORIAN LITERATURE BY MATCHING THE
QUOTATION WITH THE TITLE AND AUTHOR. #100

IDENTIFY THE NAME OF THE WORK REPRESENTED BY THE QUOTATION BELOW. 0015

- A. I LOVE THEE WITH THE BREATH
SMILES, TEARS, OF ALL MY LIFE -- AND, IF GOD CHOOSE,
I SHALL BUT LOVE THEE BETTER AFTER DEATH.

- R. I HOLD IT TRUE, WHAT F ER BEFALL.
I FEEL IT, WHEN I SORROW MOST.
TIS BETTER TO HAVE LOVED AND LOST
THAN NEVER TO HAVE LOVED AT ALL.
- C. OH, SIR, SHE SMILED, NO DOUBT.
WHEN E ER I PASSED HER, BUT WHO PASSED WITHOUT
MUCH THE SAME SMILED THIS GREW, I GAVE COMMANDS.
THEN ALL SMILES STOPPED TOGETHER.
- D. KEEP THOU MY FEET, I DO NOT ASK TO SEE
THE DISTANT SCENE, ONE STEP ENOUGH FOR ME.
- E. THE SEA OF FAITH
WAS ONCE, TOO, AT THE FULL, AND ROUND EARTHS SHORE
LAY LIKE THE FOLDS OF A BRIGHT GIRDLE FURLED.
BUT NOW I ONLY HEAR
ITS MELANCHOLY, LONG, WITHDRAWING ROAR.

MY LAST DUCHESS	*C	4100390
LEAD KINDLY LIGHT	*D	4100391
SONNETS FROM THE PORTUGUESE	*A	4100392
DOVER BEACH	*F	393
IN MEMORIAM	*B	4100394
NEWMAN	*D	395
R. BROWNING	*C	4100396
ELIZABETH B. BROWNING	*A	4100397
ARNOLD	*E	4100398
TENNYSON	*B	4100399

THE STUDENT WILL SHOW KNOWLEDGE OF A VICTORIAN LITERARY SELECTION 0172
BY MATCHING THE TITLE TO THE DESCRIPTION. %100

- A. *IN MEMORIAM* 73
B. *PROSPICE*
C. *A LIBERAL EDUCATION*
D. *RECESSIONAL*
E. *A BIRTHDAY*

AN ESSAY IN WHICH LIFE IS COMPARED TO A GAME OF CHESS	*C	4100400
AN ELEGY CONTAINING THE AUTHORS MEDITATIONS ON LIFE AND DEATH	*A	4100401
A SONNET CELEBRATING THE ENTRANCE OF LOVE INTO THE POETS LIFE	*E	4100402
A POEM EXPRESSING ITS AUTHORS COURAGEOUS ATTITUDE TOWARD DEATH	*B	0403 403
A HYMN ASKING GOD TO REMIND THE BRITISH OF THEIR RESPONSIBILITIES	*D	0404 404

- A. *L ENVOI*
- B. *MARKHEIM*
- C. *ULYSSES*
- D. *DOVER BEACH*
- E. *THE DARKLING THRUSH*

74

- A WORK EMPHASIZING THE PSYCHOLOGICAL ASPECT OF CRIME *B 4100405
- A POEM IN WHICH A NOTE OF HOPE SINGS OUT AMIDST NATURES *E 4100406
- A POEM ENVISIONING HEAVEN AS A PLACE WHERE THE GOOD LABOR FOR THE SHEER JOY OF WORKING *A 4100407
4100407
- A POEM, PESSIMISTIC IN TONE, WHICH REFLECTS AN UNRESOLVED CONFLICT BETWEEN SCIENCE AND RELIGION *D 4100408
4100408
- A POEM EXPRESSING MANS CONSTANT QUEST FOR PROGRESS AND KNOWLEDGE OF THE UNKNOWN *C 4100409
4100409

THE STUDENT WILL SHOW COMPREHENSION OF THE CHARACTERISTICS OF VICTORIAN WRITERS BY CONTRASTING CERTAIN WRITERS, SELECTING WRITER POINT OF VIEW, IDENTIFYING CHARACTERISTICS OF LITERARY WORKS, AND ASSOCIATING DESCRIPTION OF THE WRITERS WORKS WITH THE WRITER. #140

0174

DIRECTIONS - SELECT THE BEST COMPLETION.

1

- KIPLING WAS NOT MADE POET LAUREATE BECAUSE 4100411
 - A. HE FAILED TO OUTLIVE THE INCUMBENT. 4100411
 - B. QUEEN VICTORIA DID NOT APPROVE OF HIS IMPERIALISTIC VIEWS. 4100411
 - C. HE WAS A PROSE WRITER AS WELL AS A POET. 4100411
 - *D. HE OFFENDED QUEEN VICTORIA. 4100411
 - E. HE WAS CONSIDERED INELIGIBLE FOR SUCH A HIGH OFFICE. 4100411

- HUMOR IN THE LITERATURE OF THE VICTORIAN PERIOD IS REFLECTED IN THE WORKS OF 4100412
 - A. TENNYSON, DICKENS, CARROLL. 4100412
 - B. GILBERT, STEVENSON, DICKENS. 4100412
 - *C. DICKENS, CARROLL, GILBERT. 4100412
 - D. GILBERT, DICKENS, TENNYSON. 4100412
 - E. GILBERT, CARROLL, STEVENSON. 4100412

- THE VICTORIAN WRITER MOST SYMPATHETIC TO THE ENGLISH SOLDIER WAS 4100413
 - A. STEVENSON. 4100413
 - B. HARDY. 4100413
 - *C. KIPLING. 4100413
 - D. BROWNING. 4100413
 - E. CARLYLE. 4100413

- AS WRITERS OF HISTORY CARLYLE AND MACAULAY ARE SIMILAR BECAUSE 4100414
 - A. THEY DEAL WITH THE SAME PERIOD OF HISTORY. 4100414
 - *B. THEIR ACCOUNTS ARE ALIVE AND VIVID. 4100414
 - C. THEIR STYLE IS ESSENTIALLY SIMILAR. 4100414
 - D. THEY MANIFEST THE SAME ATTITUDE TOWARD KINGSHIP. 4100414
 - E. THEY LIKE TO COIN NAMES FOR THEIR UNKNOWN CHARACTERS. 4100414

- DISRAELI IS SIGNIFICANT IN VICTORIAN HISTORY FOR 4100416
 - A. BEING A LEADER OF THE LIBERAL PARTY AND A NOVELIST. 4100416

54

- B. BEING VICTORIA'S PRIME MINISTER.
- C. BEING A LEADER OF THE CONSERVATIVE PARTY AND A NOVELIST.
- D. A AND B ABOVE.
- *E. B AND C ABOVE.

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THREE OF THE FOREMOST ENGLISH SCIENTISTS OF THE VICTORIAN PERIOD WERE

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- A. FREUD, DARWIN AND HUXLEY.
- B. SPENCER, DARWIN AND WELLS.
- C. FREUD, DARWIN AND WELLS.
- *D. SPENCER, DARWIN AND HUXLEY.
- E. FREUD, WELLS AND HUXLEY.

THE BIG THREE IN VICTORIAN POETRY WERE

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- *A. ARNOLD, R. BROWNING AND TENNYSON.
- B. TENNYSON, KIPLING AND R. BROWNING.
- C. TENNYSON, KIPLING AND STEVENSON.
- D. TENNYSON, R. BROWNING AND STEVENSON.
- E. ARNOLD, R. BROWNING AND KIPLING.

THE BIG THREE NOVELISTS IN VICTORIAN LITERATURE WERE

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- A. DICKENS, THACKERY, AND STEVENSON.
- B. DICKENS, THACKERY, AND HARDY.
- *C. DICKENS, THACKERY, AND ELIOT.
- D. DICKENS, HARDY, AND ELIOT.
- E. DICKENS, ELIOT, AND STEVENSON.

THE LITTLE THREE IN VICTORIAN POETRY WERE

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- A. DANTE GABRIEL ROSSETTI, ELIZABETH BROWNING, AND RUSKIN.
- B. D. ROSSETTI, E. BROWNING, AND MORRIS.
- *C. D. ROSSETTI, MORRIS, AND SWINEBURNE.
- D. HARDY, MORRIS, AND E. BROWNING.
- E. E. BROWNING, CHRISTINA ROSSETTI, AND D. ROSSETTI.

DIRECTIONS - MATCH EACH AUTHOR WITH THE PHRASE THAT DESCRIBES HIM.

0075

- A. ARNOLD
- B. R. BROWNING
- C. CARLYLE
- D. NEWMAN
- E. TENNYSON

ADVOCATED ENDURANCE AND PERFECTION *A

4100421

EXPRESSED FAITH IN A FUTURE DESPITE HIS MELANCHOLY *F

4100422

EXHIBITED BUOYANCY AND OPTIMISM *B

4100423

REACTED AGAINST MATERIALISM AND SPIRITUAL INDIFFERENCE *D

4100424

ADVOCATED HERO WORSHIP *C

4100425

THE STUDENT WILL SHOW KNOWLEDGE OF THE VICTORIAN PERIOD BY SELECTING THE MOST POPULAR FORM OF ENGLISH LITERATURE DURING THAT TIME. *10

0178

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN THE VICTORIAN AGE THE MOST POPULAR TYPE OF LITERATURE WAS

- A. LYRIC POETRY.
- B. NARRATIVE POETRY.
- C. THE MELODRAMA.
- D. THE SHORT STORY.
- *F. THE NOVEL.

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THE STUDENT WILL RECALL AND SELECT THE DOMINANT SPIRIT OF REFORM
AS CHARACTERISTIC OF THE ENGLISH VICTORIAN PERIOD WHICH IS
REFLECTED IN LITERATURE. %17

0253

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE ENGLISH VICTORIAN PERIOD WAS CHARACTERIZED BY

- A. RESISTANCE TO CHANGE.
- B. LACK OF HUMOR.
- C. STRONG RELIGIOUS SOLIDARITY.
- *D. SOCIAL, POLITICAL AND ECONOMIC REFORM.
- F. LACK OF MORAL SERIOUSNESS.

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THE STUDENT WILL SHOW KNOWLEDGE OF SOME OF THE ASPECTS OF JAMES
II'S REIGN BY SELECTING THE *FALSE* STATEMENT FROM A CHOICE OF
ALTERNATIVES. %17

0139

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING STATEMENTS CONCERNING JAMES II ARE
*FALSE*0

- A. HE SUCCEEDED CHARLES II.
- B. HE TRIED TO FORCE CATHOLICISM ON ENGLAND.
- C. HIS OVERTHROW WAS CALLED THE GLORIOUS REVOLUTION.
- *D. HE WAS SUCCEEDED BY HIS SISTER MARY.
- F. HE FLED TO FRANCE.

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BY SELECTING THE WARS OF THE ROSES AS BEING A LITERARY DETERRENT,
THE STUDENT WILL SHOW KNOWLEDGE OF THE EFFECT OF WAR ON LITERARY
PRODUCTION. %17

0205

DIRECTIONS - SELECT THE BEST COMPLETION.

1

BETWEEN CHAUCER'S WORK AND THE FLOWERING OF ELIZABETHAN
LITERATURE, ONLY MALORY'S WORK IS SIGNIFICANT. CONSIDERING THE
HISTORY OF THE PERIOD, THIS ABSENCE OF LITERARY WORK COULD BEST
BE ATTRIBUTED TO

- A. THE CLOSING OF THE MONASTARIES.
- B. THE PRIMITIVENESS OF CAXTON'S PRINTING PRESS.
- C. THE PREFERENCE FOR AMATEUR DRAMA.
- *D. THE WARS OF THE ROSES.
- F. PREOCCUPATION WITH MAINTAINING FEUDALISM.

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THE STUDENT WILL RECALL AND SELECT SIMON DE MONTFORT AS THE BARON WHO GAVE IMPETUS TO THE DEVELOPMENT OF THE LOWER HOUSE OF PARLIAMENT. %10

0297

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE BARON WHO WAS CHIEFLY RESPONSIBLE FOR BEGINNING THE HOUSE OF COMMONS WAS

- A. CHARELS ROSWORTH.
- *B. SIMON DE MONTFORT.
- C. THOMAS A BECKET.
- D. WILLIAM LANGLAND.
- F. GEORGE WYCLIF.

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LITERARY TECHNIQUES AND DEVICES

THE STUDENT WILL SHOW KNOWLEDGE OF AMERICAN LITERARY AUTHORS AND SELECTIONS BY RECALLING CONTENT OF SELECTED WORKS, AUTHORS OF SELECTED WORKS, AND TECHNIQUE OF THE AUTHOR. %100

0483

DIRECTIONS - SELECT THE BEST COMPLETION.

1

RFN FRANKLIN CREATED THE CHARACTER

- A. POOR JOHN.
- B. HAPPY BILL.
- *C. POOR RICHARD.
- D. LONESOME GEORGE.

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FRENEAU INDICATED A CONCERN ABOUT THE INDIANS CUSTOM OF

- A. MARRIAGE.
- *B. BURIAL.
- C. WARFARE.
- D. DANCING.

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FRANKLIN IN HIS *THE SALE OF THE HESSIANS* PROVES HIS POINT BY

- *A. EXAGGERATION OF POINTS.
- B. PUN ON WORDS.
- C. A MINIMIZATION OF DETAIL.
- D. USE OF IMPORTANT NAMES.

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PATRICK HENRY VALUED LIFE ONLY IF HE HAD

- *A. FREEDOM.
- B. MONEY.
- C. A WIFE.
- D. CHILDREN.

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THE WAY TO WEALTH MAKES THE READER OF IT SENSITIVE TO MAKING THE MOST OF

- A. FRIENDS.
- B. RELATIVES.
- *C. TIME.
- D. MATERIAL OBJECTS.

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THE CRITIC WRITTEN BY THOMAS PAINE, HAD GREAT EFFECT ON MENS FIGHTING IN

- A. THE CIVIL WAR.
- B. THE FRENCH REVOLUTION.
- *C. THE AMERICAN REVOLUTION.
- D. THE SPANISH-AMERICAN WAR.

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CREVECOEUR FELT THAT AN AMERICAN COULD BE IDENTIFIED AS

- A. A GERMAN.
- B. A EUROPEAN.
- C. A FRENCHMAN.
- *D. A NEW MAN.

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THE BATTLE OF THE KEYS WAS MEANT TO BE A SATIRE ON THE FIGHTING ABILITY OF

- *A. THE BRITISH.
- B. THE INDIANS.
- C. THE FRENCH.
- D. THE AMERICANS.

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TO APPRECIATE THE POEM *THE BATTLE OF THE KEYS* ONE MUST KNOW ABOUT THE STORY RELATED TO

- A. DAVID AND GOLIATH.
- B. THE QUEEN OF SHEBA.
- *C. THE TROJAN HORSE.
- D. ROMULUS AND REMUS.

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PAINES REFERENCE TO THE SUMMER-SOLDIER IDENTIFIES

- A. THE MAN WHO WILL ALWAYS FIGHT.
- B. THE MAN WHO WILL NEVER FIGHT.
- *C. THE MAN WHO WILL FIGHT WHEN THERE ARE NO DANGERS.
- D. THE MAN WHO WILL ONLY FIGHT IN JULY.

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THE STUDENT WILL SHOW THAT HE HAS KNOWLEDGE OF THE DEFINITION OF A CONCEIT BY SELECTING THE STATEMENT THAT CORRECTLY COMPLETES THE DEFINITION. %1

0210

SELECT THE STATEMENT THAT CORRECTLY COMPLETES THE DEFINITION.

CONCEITS ARE

- A. ROASTINGS, SUCH AS EXPRESSED IN SHAKESPEARES SONNETS.
- B. PRETENSES USED IN PASTORAL POETRY.
- *C. EXAGGERATED FIGURES OF SPEECH.
- D. CONTRASTS BETWEEN THE REAL AND THE UNREAL.
- F. ASSUMPTIONS ON WHICH PHILOSOPHICAL VERSE IS PREDICATED.

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THE STUDENT WILL SHOW THAT HE RECOGNIZES THE USAGE OF THE PETRARCHAN AND METAPHYSICAL CONCEITS IN POETRY BY SELECTING THE STATEMENT THAT IS *FALSE.* %2

0211

DIRECTIONS - SELECT THE BEST COMPLETION.

THE PETRARCHAN CONCEITS

- A. WERE USED BY AN ITALIAN POET.
- B. WERE USED BY SHAKESPEARE.

521
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- C. WERE USED BY OTHER ~~ELI~~ PETRARCHAN SONNETEERS IN THEIR LOVE LYRICS.
- D. ARE EXTRAVAGANT ANALOGIES BETWEEN THE SUBJECT OF A POEM AND SOME OTHER OBJECT.
- *E. WERE SLAVISHLY IMITATED BY THE METAPHYSICISTS.

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THE METAPHYSICAL CONCEITS

- A. WERE USED BY SEVENTEENTH CENTURY POETS.
- B. WERE CONSIDERED STRAINED AND FALSE BY EIGHTEENTH AND NINETEENTH CENTURY WRITERS.
- C. INVOLVED COMPLEX AND STARTLING INTELLECTUAL ANALOGIES.
- D. INVOLVED PARALLELISM BETWEEN TWO SEEMINGLY DIFFERENT THINGS.
- *E. RARELY WERE AS EXTRAVAGANT AS THE PETRARCHAN CONCEITS.

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THE STUDENT WILL SHOW THAT HE RECALLS THE TWO BASIC TYPES OF CONCEIT BY SELECTING THE CORRECT ENDING TO COMPLETE A STATEMENT. %10

0212

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE TWO BASIC KINDS OF CONCEITS IN ENGLISH LITERATURE ARE

- A. HOMERIC AND CHAUCERIAN.
- B. SPENSERIAN AND SHAKESPEAREAN.
- C. PETRARCHAN AND ABSTRACT.
- D. ABSTRACT AND PHILOSOPHICAL.
- *E. PETRARCHAN AND METAPHYSICAL.

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPREHEND ALLEGORY IN A POEM BY CHOOSING AN ACCURATE TRANSLATION OF AN ALLEGORICAL PASSAGE FROM AMONG SEVERAL LINES OF POETRY. %40

0243

SUNSET AND EVENING STAR

82

AND ONE CLEAR CALL FOR ME
AND MAY THERE BE NO MOANING OF THE BAR
WHEN I PUT OUT TO SEA,
BUT SUCH A TIDE AS MOVING SEEMS ASLEEP,
TOO FULL FOR SOUND AND FOAM,
WHEN THAT WHICH DREW FROM OUT THE BOUNDLESS DEEP
TURNS AGAIN HOME.
TWILIGHT AND EVENING BELL
AND AFTER THAT THE DARK
AND MAY THERE BE NO SADNESS OF FAREWELL
WHEN I EMBARK.
FOR THOUGH FROM OUT OUR BOURNE OF TIME AND PLACE
THE FLOOD MAY BEAR ME FAR,
I HOPE TO SEE MY PILOT FACE TO FACE
WHEN I HAVE CROSSED THE BAR.

LINE 4 MEANS

- *A. WHEN I DIE.
- B. WHEN I GO BOATING.
- C. WHEN I EMBARK ON A LONG TRIP.
- D. WHEN I RETURN TO ENGLAND.

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STANZA 2 MEANS

59

4100593

- A. THE WATER IS TOO CALM FOR SAILING AND FORCES A RETURN. 4100593
- B. THE HARBOR IS CROWDED WITH BOATS. 4100593
- *C. MAN RETURNS TO THE ETERNITY FROM WHICH HE CAME. 4100593
- D. THE WATER IS CONGESTED WITH SEAWEED. 4100593

TENNYSON ASKS THAT *THERE BE NO SADNESS OF FAREWELL WHEN I EMBARK* BECAUSE HE

- A. ENJOYS TRAVELING. 4100594
- B. IS RETURNING TO THE ENGLAND WHICH HE LOVES. 4100594
- *C. WILL SEE GOD WHEN HE DIES. 4100594
- D. WILL SEE THE CAPTAIN OF THE SHIP, WHO IS HIS DEAR FRIEND. 4100594
- E. LOOKS FORWARD TO MEETING THE NAVIGATOR OF THE SHIP. 4100594

THE ALLEGORY IN THIS POEM IS

- *A. CONSISTENT. 4100595
- B. INCONSISTENT. 4100595
- C. SOMETIMES CONSISTENT, SOMETIMES INCONSISTENT. 4100595

THE STUDENT WILL IDENTIFY THE POEM WHICH BEST ILLUSTRATES THE IMAGERY DESCRIBED BASED ON HIS COMPREHENSION OF THE USE OF IMAGERY IN A POEM. #9

0245

MATCH THE IMAGERY WITH THE POEM IN WHICH IT IS PREDOMINANT.

0026

- A. SENSUOUS IMAGERY APPEALING TO WIDE SENSE RANGE
- B. IMAGERY THROUGH SIMILE
- C. IMAGERY THROUGH PERSONIFICATION
- D. LITERAL IMAGERY

WHICH TYPE OF IMAGERY *PREDOMINATES* IN EACH OF THE POEMS

4100606

THE CLOUD *C

4100606

FIVE OF ST. AGNES *A

4100606

KUBLA KHAN *D

4100607

TO A SKYLARK *B

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- A. SENSUOUS IMAGERY APPEALING TO WIDE SENSE RANGE
- B. IMAGERY THROUGH SIMILE
- C. IMAGERY THROUGH PERSONIFICATION
- D. LITERAL IMAGERY
- E. FREE IMAGERY

0084

WHICH OF THE ABOVE TYPES OF IMAGERY ARE REFLECTED IN THE FOLLOWING SELECTIONS

LIKE A GLOWWORM GOLDEN
IN A DELL OF DEW *B

4100610

4100610

LIKE A ROSE EMBOWERED
IN ITS OWN GREEN LEAVES *D

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FIVE MILES MEANDERING WITH A MAZY MOTION
THROUGH WOOD AND DALE THE SACRED RIVER RAN,
THEN REACHED THE CAVERNS MEASURELESS TO MAN *D

4100611

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THESE DELICATES HE HEAPED WITH GLOWING HAND

4100612

ON GOLDEN DILIES, AND IN FANNIES BRIGHT
 OF WREATHED SILVER, SUMPTUOUS THEY STOOD.
 IN THE RETIRED QUIET OF THE NIGHT,
 FILLING THE CHILLY ROOM WITH PERFUME LIGHT *A

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I WIELD THE FLAIL OF THE LASHING HAIL,
 AND WHITEN THE GREEN PLAINS UNDER,
 AND THEN AGAIN I DISSOLVE IT IN RAIN,
 AND LAUGH AS I PASS IN THUNDER. *C

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FOR I WAS AS IT WERE A CHILD OF THEE,
 AND TRUSTED TO THY HILLOWS FAR AND NEAR,
 AND LAID MY HAND UPON THY MANE -- AS I DO HERE. *F

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THE STUDENT WILL APPLY KNOWLEDGE OF THE ELEGY AND HIS RECOGNITION
 OF THE THREE GREATEST ELEGIES IN THE ENGLISH LANGUAGE BY CHOOSING
 THE *NON-ELEGY* IN THE GROUP. %10

0255

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH POEM DOES *NOT* BELONG IN THIS GROUP

- A. *LYCIDAS*
- B. *ADONAI*
- *C. *OZYMANDIAS*
- D. *IN MEMORIAM*

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF THE FOUR GREAT ELEGY
 WRITERS IN ENGLISH LITERATURE BY SELECTING THE *NON-ELEGIST* IN A
 GROUP OF ENGLISH AUTHORS. %10

0256

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH POET DOES *NOT* BELONG IN THIS GROUP

- A. TENNYSON
- B. MILTON
- C. SHELLEY
- D. GRAY
- *E. DRYDEN

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THE STUDENT, BY SELECTING A *NON-CHARACTERISTIC* OF DRAMATIC
 IRONY, WILL GIVE EVIDENCE OF HIS KNOWLEDGE OF ITS SCOPE. %10

0262

WHICH OF THE FOLLOWING STATEMENTS CONCERNING DRAMATIC IRONY IS
 FALSE

- *A. DRAMATIC IRONY, TO BE DRAMATIC, MUST BE TRAGIC.
- B. IT CAN OCCUR IN FICTION AS WELL AS IN DRAMA.
- C. THE CHARACTER IN A PLAY USES WORDS WHICH MEAN ONE THING TO HIM AND ANOTHER TO THE AUDIENCE.
- D. THE WORDS OF THE CHARACTER CARRY A MEANING WHICH THE AUDIENCE UNDERSTANDS BUT OF WHICH HE IS UNCONSCIOUS.
- E. IT IS A TERM WHICH CAN BE APPLIED TO MISTAKEN IDENTITY WHEN SOME CHARACTERS ARE AWARE OF THE TRUE IDENTITY AND OTHERS

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BASED ON THE STUDENTS KNOWLEDGE OF SATIRE, THE STUDENT WILL
SELECT THE *INCORRECT* STATEMENT FROM STATEMENTS ABOUT THE
HISTORICAL USE OF SATIRE IN CLASSICAL TIMES AND IN EIGHTEENTH
CENTURY ENGLISH LITERATURE. %10

0317

WHICH OF THE FOLLOWING IS *FALSE*?

- A. SATIRE CAN BE TRACED BACK TO CLASSICAL PROTOTYPES.
- B. THE GOLDEN AGE OF ENGLISH SATIRE WAS THE EIGHTEENTH CENTURY.
- C. SATIRE WAS EFFECTIVELY USED IN THE COMEDY OF MANNERS.
- *D. BOTH SWIFTS AND ADDISONS SATIRE IS JUVENALIAN.
- E. POPE WROTE HORATIAN SATIRE.

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THE STUDENT, BY SELECTING THE ONE LIMITATION OF SATIRE FROM
LISTED CHARACTERISTICS IN CLASSICAL TIMES AND IN EIGHTEENTH
CENTURY ENGLISH LITERATURE, WILL DEMONSTRATE HIS KNOWLEDGE OF
SATIRE. %10

0318

WHICH OF THE FOLLOWING QUALITIES IS *NOT* A CHARACTERISTIC OF
SATIRE?

- A. IT IS A LITERARY DEVICE WHICH COMBINES HUMOR OR WIT WITH
CRITICISM.
- B. IT IS FUNDAMENTALLY OF TWO TYPES -- HORATIAN OR JUVENALIAN.
- C. ITS PURPOSE IS TO REFORM OR TO RIDICULE.
- *D. IT IS EASY TO IDENTIFY BECAUSE OF ITS CRITICAL NATURE.
- E. UNDERSTANDING IT REQUIRES A KNOWLEDGE OF THE WRITERS
ATTITUDES AND THE TIMES.

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THE STUDENT, BY SELECTING AN ATTRIBUTE OF SATIRE FROM CLOSELY
RELATED BUT NON-SATIRIC QUALITIES, WILL DEMONSTRATE HIS KNOWLEDGE
OF SATIRE. %10

0319

WHICH OF THE FOLLOWING IS TRUE?

- *A. PARODY IS A MEANS OF SATIRE.
- B. INVECTIVE IS THE END OF SATIRE.
- C. SATIRE IS A FORM OF PARODY.
- D. SATIRE IS SYNONYMOUS WITH SARCASM.
- E. SATIRE IS SYNONYMOUS WITH INJENDO.

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THE STUDENT WILL DISTINGUISH BETWEEN AN EPIC OR HOMERIC SIMILE
FROM AN ORDINARY SIMILE BY RECOGNIZING THE CHARACTERISTICS OF A
HOMERIC SIMILE. %10

0100

THE EPIC SIMILE DIFFERS FROM THE ORDINARY SIMILE BECAUSE

- A. ONLY HOMER AND VIRGIL USED IT.
- B. IT IS ONLY USED IN EPICS.
- *C. IT IS MORE FLABORATE AND INVOLVED AND CONSCIOUSLY IMITATES
HOMERS SIMILES.

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- D. LIKE THE PETRARCHAN CONCEIT, IT GIVES TONE TO THE POEM.
 E. IT IS AN OLDFASHIONED TYPE NO LONGER USED BY MODERN WRITERS.

0219
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 GIVEN SELECTIONS FROM UNFAMILIAR POEMS, THE STUDENT WILL APPLY
 HIS KNOWLEDGE OF POETIC DEVICES AND FIGURES OF SPEECH BY
 SELECTING THE DEVICE OR FIGURE OF SPEECH USED IN EACH ITEM. %60

0323

ITS QUICK SOFT SILVER BELL BEATING, BEATING,
 AND DOWN THE DARK ONE RUBY FLARE
 PULSING OUT RED LIGHT LIKE AN ARTERY
 THE AMBULANCE AT TOP SPEED FLOATING DOWN
 PAST BEACONS AND ILLUMINATED CLOCKS
 WINGS IN A HEAVY CURVE, DIPS DOWN,
 AND BREAKS SPEED, ENTERING THE CROWD.

0092

LINE ONE CONTAINS AN EXAMPLE OF

- A. METAPHOR.
 B. PERSONIFICATION.
 *C. ALLITERATION.
 D. HYPERBOLE.

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LINE THREE CONTAINS AN EXAMPLE OF

- A. ALLUSION.
 B. APOSTROPHE.
 *C. SIMILE.
 D. METAPHOR.

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DAUGHTERS OF TIME, THE HYPOCRITIC DAYS,
 MUFFLED AND DUMB LIKE BAREFOOT DERVISHES,
 AND MARCHING SINGLE IN AN ENDLESS FILE,
 BRING DIADEMS AND FAGOTS IN THEIR HANDS.

93

THE ABOVE CONTAINS AN EXAMPLE OF

- *A. PERSONIFICATION.
 B. APOSTROPHE.
 C. HYPERBOLE.
 D. ONOMATOPOEIA.

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BPEAK, BREAK, BREAK
 ON THY COLD GREY STONES, O SEA
 AND I WOULD THAT MY TONGUE COULD UTTER
 THE THOUGHTS THAT ARISE IN ME.

94

THE ABOVE CONTAINS AN EXAMPLE OF

- A. METAPHOR.
 *B. APOSTROPHE.
 C. SIMILE.
 D. PERSONIFICATION.

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WHEN MOONLIGHT FALLS ON THE WATER
 IT IS LIKE FINGERS TOUCHING THE CHORDS OF A HARP
 OR A MISTY DAY.
 WHEN MOONLIGHT STRIKES THE WATER
 I CANNOT GET IT INTO MY POEM.
 I ONLY HEAR THE TINKLE OF RIPPLINGS OF LIGHT.

95

LINE TWO CONTAINS AN EXAMPLE OF

- *A. SIMILE.

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- B. METAPHOR.
- C. PERSONIFICATION.
- D. ALLEGORY.

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LINE SIX CONTAINS AN EXAMPLE OF

- *A. ONOMATOPOEIA.
- B. HYPERBOLE.
- C. APOSTROPHE.
- D. ALLUSION.

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THE STUDENT WILL SHOW KNOWLEDGE OF FIGURATIVE LANGUAGE DEVICES BY
COMPLETING DEFINITIONS OF THE VARIOUS KINDS OF FIGURATIVE
LANGUAGE DEVICES. %5n

0406

DIRECTIONS - SELECT THE BEST COMPLETION.

1

A METAPHOR IS A COMPARISON WHICH SAYS THAT ONE THING

- *A. *IS* ANOTHER THING.
- B. IS *LIKE* ANOTHER THING.
- C. IS *ASSOCIATED WITH* ANOTHER THING.
- D. IS *UNLIKE* ANOTHER THING.

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A SIMILE IS A COMPARISON WHICH SAYS THAT ONE THING

- A. *IS* ANOTHER THING.
- *B. IS *LIKE* ANOTHER THING.
- C. IS *ASSOCIATED WITH* ANOTHER THING.
- D. IS *UNLIKE* ANOTHER THING.

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A HYPERBOLE IS

- A. AN UNDERSTATEMENT.
- B. A COMPARISON OF UNLIKE THINGS.
- *C. AN EXAGGERATION.
- D. A NEGATIVE COMPARISON.

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THE FIGURATIVE DEVICE OF GIVING LIFE AND PERSONALITY TO AN
INANIMATE THING IS KNOWN AS

- A. SYMBOLIZATION.
- B. APOSTROPHE.
- *C. PERSONIFICATION.
- D. IMAGERY.

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THE FIGURATIVE DEVICE OF ADDRESSING AN ABSENT *OR* INANIMATE
BEING *AS IF* PRESENT *OR* ANIMATE IS KNOWN AS

- A. SYMBOLIZATION.
- *B. APOSTROPHE.
- C. PERSONIFICATION.
- D. IMAGERY.

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE ABSTRACT TERMS
OF FIGURATIVE LANGUAGE AND SOUND IMAGERY IN POETRY BY IDENTIFYING
THE KINDS OF FIGURATIVE LANGUAGE IN GIVEN LINES OF POETRY. %20n

0463

DIRECTIONS - SELECT THE WORD WHICH CORRECTLY IDENTIFIES THE TYPE
OF FIGURATIVE LANGUAGE AND SOUND IMAGERY IN EACH OF
THE FOLLOWING LINES OF POETRY.

0117

THE WIND SWEEP BY COUNTING ITS MONEY AND THROWING IT AWAY.

- A. METAPHOR
- *B. PERSONIFICATION
- C. SIMILE

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HIS FIST WAS A KNOTTY HAMMER

- *A. METAPHOR
- B. PERSONIFICATION
- C. SIMILE

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I WANDERED LONELY AS A CLOUD

- A. METAPHOR
- B. PERSONIFICATION
- *C. SIMILE

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HE WAS QUICK ON HIS FEET AS A RUNNING DEER

- A. METAPHOR
- B. PERSONIFICATION
- *C. SIMILE

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TEN THOUSAND *DAFFODILS* SAW I AT A GLANCE,
TOSSING THEIR HEADS IN SPRIGHTLY DANCE.

- A. METAPHOR
- *B. PERSONIFICATION
- C. SIMILE

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WHEN I GREW TALL AS THE INDIAN CORN.

- A. METAPHOR
- B. PERSONIFICATION
- *C. SIMILE

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MY HEART WITH PLEASURE FILLS,
AND DANCES WITH THE DAFFODILS.

- A. METAPHOR
- *B. PERSONIFICATION
- C. SIMILE

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AND THE GRINDING CLICK OF THEIR SKATES ...
IS LIKE THE BRUSHING TOGETHER OF THIN WING-TIPS OF SILVER.

- A. METAPHOR
- B. PERSONIFICATION
- *C. SIMILE

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HER EYES ARE BRIGHT AS DIAMONDS

- A. METAPHOR
- B. PERSONIFICATION
- *C. SIMILE

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THEY SPARKLE LIKE THE DEW.

- A. METAPHOR
- B. PERSONIFICATION
- *C. SIMILE

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IT WAS EXCITING. ESPECIALLY WHEN THE GUNS
COUGHED IN THE SKY AS THEY HAD ALL YESTERDAY.

- A. METAPHOR
- *B. PERSONIFICATION
- C. SIMILE

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SOARING FIRE THAT SWAYS AND SINGS

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*A. ALLITERATION	4101455
B. ONOMATOPOEIA	4101455
C. ASSONANCE	4101455
A HOST OF GOLDEN DAFFODILS	4101456
A. ALLITERATION	4101456
B. ONOMATOPOEIA	4101456
*C. ASSONANCE	4101456
AND SWALLOWS CIRCLING WITH THEIR SHIMMERING SOUND	4101457
*A. ALLITERATION	4101457
B. ONOMATOPOEIA	4101457
C. ASSONANCE	4101457
TYGERO TYGERO BURNING BRIGHT	4101458
*A. ALLITERATION	4101458
B. ONOMATOPOEIA	4101458
C. ASSONANCE	4101458
GREDEL, FATED, FLED TO THE FENS.	4101459
*A. ALLITERATION	4101459
B. ONOMATOPOEIA	4101459
C. ASSONANCE	4101459
FOR OFT WHEN ON MY COUCH I LIE	4101460
A. ALLITERATION	4101460
B. ONOMATOPOEIA	4101460
*C. ASSONANCE	4101460
WHEN THE WIND BLOWS THE WATER WHITE AND BLACK	4101461
*A. ALLITERATION	4101461
B. ONOMATOPOEIA	4101461
C. ASSONANCE	4101461
AND FIRST I'LL HEAR THE SEA-WIND, THE MEWING OF THE GULLS	4101462
A. ALLITERATION	4101462
*B. ONOMATOPOEIA	4101462
C. ASSONANCE	4101462
WAS OUR GOOD OLD GRINNIN GRUNTIN GUNGA DIN.	4101463
*A. ALLITERATION	4101463
B. ONOMATOPOEIA	4101463
C. ASSONANCE	4101463

GIVEN LINES FROM AN UNFAMILIAR POEM, THE STUDENT WILL APPLY HIS KNOWLEDGE OF RHYME SCHEME BY IDENTIFYING THE POEMS CORRECT RHYME SCHEME. %30 0036

SELECT THE LETTER OF THE CORRECT RHYME SCHEME FOR EACH SELECTION. 0038

THE OLD MOON IS TARNISHED
WITH SMOKE OF THE FLOOD.
THE DEAD LEAVES ARE VARNISHED
WITH COLOR LIKE BLOOD. 4100823

THE RHYME SCHEME OF THESE LINES IS
A. A,B,C,A.
B. A,A,B,B. 4100823
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- *C. A,B,A,B.
- D. A,B,B,A.

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DEATH, BE NOT PROUD THOUGH SOME HAVE CALLED THEE
MIGHTY AND DREADFUL, FOR THOU ART NOT SO,
FOR THOSE WHOM THOU THINKST THOU DOST OVERTHROW
DIE NOT, POOR DEATH, NOR YET CANST THOU KILL ME.

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THE RHYME SCHEME OF THESE LINES IS

- A. A,B,A,B.
- B. A,B,C,D.
- C. A,A,B,B.
- *D. A,B,B,A.

I NEVER SAW A MOOR,
I NEVER SAW THE SEA,
YET KNOW I HOW THE HEATHER LOOKS,
AND WHAT A WAVE MUST BE.

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THE RHYME SCHEME OF THESE LINES IS

- A. A,A,B,B.
- B. A,B,A,B.
- *C. A,B,C,B.
- D. A,B,C,A.

GIVEN A POEM UNFAMILIAR TO THE STUDENT, THE STUDENT WILL ANALYZE
THE POEMS MEANING BY SELECTING THE WORD OR GROUP OF WORDS WHICH BEST
COMPLETES A STATEMENT ABOUT THE POEMS MEANING. %80

0327

I NEVER SAW A MOOR,
I NEVER SAW THE SEA,
YET KNOW I HOW THE HEATHER LOOKS,
AND WHAT A WAVE MUST BE.
I NEVER SPOKE WITH GOD,
NOR VISITED IN HEAVEN,
YET CERTAIN AM I OF THE SPOT
AS IF THE CHART WERE GIVEN.

97

THE POWER BY WHICH THE SPEAKER IS ABLE TO KNOW WHAT SHE HAS NEVER
SEEN IS

- A. PREVIOUS EXPERIENCE.
- B. BY WHAT OTHERS HAVE TOLD HER.
- *C. INTUITION.
- D. PICTURES.

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ONE CAN CONCLUDE THAT THE SPEAKER

- A. LACKS IMAGINATION.
- B. IS AN ATHEIST.
- *C. HAS IMAGINATION.
- D. IS EXTREMELY RELIGIOUS.

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DEATH, BE NOT PROUD, THOUGH SOME HAVE CALLED THEE
MIGHTY AND DREADFUL, FOR THOU ART NOT SO,
FOR THOSE WHOM THOU THINKST THOU DOST OVERTHROW
DIE NOT, POOR DEATH, NOR YET CANST THOU KILL ME.
FROM REST AND SLEEP, WHICH BUT THY PICTURES BE,
MUCH PLEASURE, THEN FROM THEE MUCH MORE MUST FLOW,
AND SOONEST OUR BEST MEN WITH THEE DO GO --

0098

REST OF THEIR BONES AND SOULS DELIVERYO
 THOU RT SLAVE TO FATE, CHANCE, KINGS AND DESPERATE MEN,
 AND DOST WITH POISON, WAR, AND SICKNESS DWELL,
 AND POPPY OR CHARMS CAN MAKE US SLEEP SO WELL
 AND BETTER THAN THY STROKE. WHY SWELL ST THOU THENO
 ONE SHORT SLEEP PAST WE WAKE ETERNALLY,
 AND DEATH SHALL BE NO MORE - DEATH, THOU SHALT DIEO

THE GENERAL IDEA OF THE POEM IS THAT DEATH

- *A. IS NOT AS HORRIBLE AS IT SEEMS.
- B. IS HORRIBLE.
- C. WAITS FOR NO MAN.
- D. IS MIGHTY AND DREADFUL.

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DEATH IS COMPARED TO

- A. LIFE AND BIRTH.
- B. MISERY AND MISFORTUNE.
- C. POISON AND SICKNESS.
- *D. REST AND SLEEP.

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THE SPEAKERS ATTITUDE TOWARD DEATH IS ONE OF

- A. FEAR.
- B. HATRED.
- *C. PITY.
- D. RESPECT.

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THE LAST TWO LINES OF THE POEM MEAN THAT

- *A. ONCE WE DIE, WE THEN LIVE FOREVER, THUS, DEATH DIES.
- B. BECAUSE DEATH IS SO DREADFUL, ONE DAY DEATH WILL BE SLAIN.
- C. DEATH WILL BE NO MORE WHEN IT FINALLY CONQUERS THE WORLD.
- D. WHILE WE ARE ASLEEP, DEATH IS DEAD.

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ONE CAN IMPLY FROM THE LAST TWO LINES THAT THE SPEAKER

- *A. BELIEVES IN AN AFTER LIFE.
- B. IS NOT RELIGIOUS.
- C. IS AFRAID TO DIE.
- D. WANTS TO DIE.

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THE GENERAL TONE OF THE POEM IS ONE OF

- *A. OPTIMISM.
- B. PESSIMISM.
- C. TRAGEDY.
- D. COMEDY.

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THE STUDENT CAN DEMONSTRATE COMPREHENSION OF CONVENTIONAL POETRY
 BY RECOGNIZING EXAMPLES OF PARTICULAR POETIC DEVICES, RECOGNIZING
 THE BEST EXPLANATIONS OF THE EFFECT OF THESE DEVICES ON THE
 MEANING OF THE POEM, AND SELECTING STATEMENTS WHICH ACCURATELY
 DESCRIBE THE STRUCTURE AND MEANING OF THE POEM. 2100

0399

INTERLUDE III

KARL SHAPIRO

105

1 WRITING. I CRUSHED AN INSECT WITH MY NAIL
 2 AND THOUGHT NOTHING AT ALL. A BIT OF WING
 3 CAUGHT MY EYE THEN, A GOSSAMER SO FRAIL

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- A. EFFECTIVE...THE CONTINUITY OF BODILY PARTS IS ESTABLISHED. 4101151
- *B. EFFECTIVE...THE HEAD IS *IDENTIFIED* WITH THE INDIVIDUAL. 4101151
- C. INEFFECTIVE...THE BODILY PARTS HAVE ALREADY BEEN APPEALED TO. 4101151
- D. INEFFECTIVE...THE POEM HAS BECOME MAUDLIN. 4101151

- THE *FEAR* OF LINE ELEVEN IS SHAPIROS FEAR FOR
- A. THE INSECT. 4101152
 - B. HIMSELF. 4101152
 - *C. ALL LIFE. 4101152
 - D. MAN. 4101152

- THE *LEAST* IMPORTANT RESULT OF THE COMPARISON OF AN INSECT AND A
 YEAR *LINES THIRTEEN AND FOURTEEN* IS THE
- A. RE-EMPHASIS OF THE INSECTS SIZE. 4101153
 - B. CALLING TO MIND OF THE POETS SADNESS. 4101153
 - C. MAKING THE INSECTS DEATH MORE PATHETIC. 4101153
 - *D. CREATION OF A METRICALLY SATISFYING CONCLUSION. 4101153

- *INTERLUDE III* IS AN TITLE FOR THIS POEM BECAUSE
- *A. APPROPRIATE...SHAPIRO HAS BEEN DISTRACTED FROM WHAT HE THOUGHT WAS IMPORTANT. 4101154
 - B. INAPPROPRIATE...THE PROBLEM DEALT WITH IS MORE VITAL THAN THE ACTIVITY OF AN INTERLUDE. 4101154
 - C. INAPPROPRIATE...THE ACTIVITY IS DRAMATIC AND IMPORTANT. 4101154
 - D. INAPPROPRIATE...*INTERLUDE* SUGGESTS A DIRECT CONTRADICTION OF THE POEMS MESSAGE. 4101154

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO TRANSLATE LINES OF POETRY INTO UNDERSTANDABLE PROSE BY SELECTING THE PARAPHRASE WHICH BEST ADHERES TO THE SUBJECT, MEANING, AND TONE OF THE ORIGINAL LINES. %4n 0475

DIRECTIONS - BELOW ARE NUMBERS INDICATING LINES FROM SHAKESPEARES SONNET, EACH FOLLOWED BY FOUR POSSIBLE PARAPHRASES. SELECT THE BEST PARAPHRASE. 0119

THAT TIME OF YEAR THOU MAYST IN ME BEHOLD
 WHEN YELLOW LEAVES, OR NONE, OR FEW, DO HANG
 UPON THOSE ROUGHS WHICH SHAKE AGAINST THE COLD,
 ARE RUINED CHOIRS, WHERE LATE THE SWEET BIRDS SANG.
 IN ME THOU SEEST THE TWILIGHT OF SUCH DAY
 AS AFTER SUNSET FADETH IN THE WEST,
 WHICH BY AND BY BLACK NIGHT DOTHT TAKE AWAY,
 DEATHS SECOND SELF, THAT SEALS UP ALL IN REST.
 IN ME THOU SEEST THE GLOWING OF SUCH FIRE
 THAT ON THE ASHES OF HIS YOUTH DOTHT LIE,
 AS THE DEATH-BED WHEREON IT MUST EXPIRE,
 CONSUMED WITH THAT WHICH IT WAS NOURISHED BY.
 THIS THOU PERCEIVST WHICH MAKES THY LOVE MORE STRONG,
 TO LOVE THAT WELL WHICH THOU MUST LEAVE ERE LONG.
 WM. SHAKESPEARE

- LINES ONE THROUGH FOUR -
- A. YOU MAY SEE ME WALKING IN THE YELLOW AUTUMN WOODS LISTENING TO THE ECHO OF A CHOIR OF BIRDS WHICH HAVE FLOWN AWAY FOR THE WINTER. 4101526
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B. YOU CAN SEE IN MY EYES THE REFLECTION OF YELLOW LEAVES,
BLOWING IN THE WIND AND SONG BIRDS FLYING SOUTH.

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C. IN FALL, WHEN LEAVES TURN YELLOW AND BRANCHES SHAKE IN THE
COLD WIND, YOU WILL FIND ME LOOKING AT THE EMPTY CHOIRS
WHERE THE SWEET BIRDS SANG AS I LONG FOR SPRING.

*D. YOU CAN SEE IN ME THE SAME AGING EMPTINESS THAT YOU FIND IN
A COLD AUTUMN DAY WHEN NEARLY EMPTY BRANCHES FROM WHICH
BIRDS ONCE SANG NOW SHAKE IN THE COLD WIND.

LINES FIVE THROUGH EIGHT -

A. YOU OFTEN VISIT ME AT TWILIGHT WHEN THE DARKNESS OF NIGHT
SOON DIMS THE LAST RAYS OF THE SUN, LIKE DEATH DIMS LIFE.

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*B. YOU CAN SEE OLD AGE APPROACHING ME JUST LIKE THE LAST GLOW
OF TWILIGHT WHICH IS SOON DARKENED BY DEATH-LIKE NIGHT.

C. IN MY EYES YOU CAN SEE THE DARK GLOOM OF NIGHT AS I LOOK AT
THE SUNSET OF A DYING DAY.

D. BLACK NIGHT TAKES AWAY DEATH FROM ME AS LONG AS I CAN WATCH
A SUNSET DIE INSTEAD.

LINES NINE THROUGH TWELVE -

A. IN ME YOU CAN SEE A FEVER OF PASSION AND ENERGY WHICH
RESEMBLES THE FLAMING CREMATION FIRE, OR DEATH-BED.

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*B. YOU CAN SEE THE SAME SPENT ENERGY IN MY OLD AGE THAT YOU
FIND IN THE LAST EMBERS OF A DYING FIRE.

C. IN ME YOU SEE THE IMAGE OF A BURNED BOY LYING ON HIS DEATH-
BED WAITING TO BE CONSUMED.

D. IN MY EYES YOU CAN SEE THE FIRE THAT ONCE LIT MY CHILDHOOD
AND WHICH WILL FINALLY LIGHT MY DEATH-BED.

LINES THIRTEEN AND FOURTEEN -

A. YOU SEE THAT NIGHT IS COMING AND THE FIRE IS GOING OUT, AND
THEREFORE YOU MUST LEAVE THE ONE YOU LOVE.

B. SEEING THAT I AM GROWING OLD, YOU STILL REALIZE I LOVE YOU
AND DO NOT WANT TO LEAVE YOU.

C. SEEING ME GROW OLD, YOUR LOVE FOR ANOTHER GROWS STRONGER
BECAUSE YOU WILL SOON HAVE TO REPLACE ME.

*D. REALIZING MY LIFE IS NEAR ITS END, YOU LOVE ME MORE BECAUSE
YOU WILL SOON HAVE TO BE SEPARATED FROM ME.

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF CRITERIA FOR
JUDGING THE VALUE OF A POEM BY SELECTING THE BEST STATEMENT OF
EACH CRITERIA. %20

0479

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE BEST STATEMENT OF CRITERIA RELATED TO THE CHOICE OF WORDS IN A POEM IS

- A. WORDS SHOULD BE CAREFULLY SELECTED FOR THEIR SENTIMENTAL EFFECT ON THE READER, I.E. *MOTHER, HOME, FAITH*.
- B. WORDS SHOULD ADHERE TO THE RHYME SCHEME AND METRICAL PATTERN ESTABLISHED IN EACH LINE.
- C. WORDS SHOULD BE ORATORICAL AND ELOQUENT TO UPLIFT THE READER.
- *D. WORDS SHOULD BEST EXPRESS THE TOTAL MEANING OF THE ENTIRE POEM AND BEAR THEIR FULL WEIGHT IN CONTRIBUTING TO THIS MEANING.

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THE BEST STATEMENT OF CRITERIA RELATED TO THE FORM OF A POEM IS

- A. THE FORM SHOULD APPEAR STRIKING AND NOVEL TO THE READERS EYE TO CATCH HIS ATTENTION.
- *B. THE FORM SHOULD BE CONSISTENT WITH THE CONTENT SO THAT SOUND AND PATTERN EQUALLY SUPPORT THE MEANING OF THE POEM.
- C. THE FORM SHOULD FOLLOW A TRADITIONALLY ESTABLISHED PATTERN OF RHYME METER, LINE AND STANZA DIVISION, LENGTH, AND LAYOUT ON A PAGE.
- D. THE FORM SHOULD BEAR NO RELATION TO CONTENT SO THAT IT CAN BE MANIPULATED FOR ITS OWN SAKE.

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GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL TRANSLATE MAIN IDEAS BY SELECTING THE PARAPHRASE OF PARTICULAR MAIN IDEAS. %1

0334

DIRECTIONS - READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

0039

THE NARRATOR ADMITS THAT SPOOK

- A. WAS AN INDIFFERENT DOG.
- B. WAS RULED BY HIM.
- *C. RULED THE NARRATOR.
- D. COULD NOT BE RULED.

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THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF GIVEN QUOTATIONS FROM STORIES HE HAS READ BY SELECTING THE BEST INTERPRETATION OF EACH QUOTATION. %2

0465

SNOW WAS ALREADY FALLING, ALTHOUGH IT WAS ONLY THE LAST WEEK IN OCTOBER. WINTER HAD SET IN A MONTH EARLIER THAN USUAL. ALL TRAILS AND ROADS WERE COVERED, AND OUR ONLY GUIDE WAS THE SUMMIT WHICH IT SEEMED WE WOULD NEVER REACH.

- A. SINCE WINTER CAME EARLY, SPRING WOULD PROBABLY COME LATE, THUS GIVING US AN UNUSUALLY LONG AND BITTER WINTER.
- *B. WE WERE TRYING TO REACH THE MOUNTAIN TOP, BUT IT SEEMED THE HEAVY, EARLY SNOW WOULD KEEP US FROM IT.
- C. WINTER CAME EARLY IN OCTOBER, COVERING ALL TRAILS, HINDERING OUR PROGRESS SO THAT WE DID NOT THINK WE WOULD EVER REACH THE MOUNTAIN TOP.
- D. WINTER USUALLY COMES IN OCTOBER IN THE MOUNTAINS BUT THIS WINTER IT CAME A MONTH EARLIER, CAUSING US TO THINK WE WOULD

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NEVER REACH THE SUMMIT OF THE MOUNTAIN WE WERE CROSSING.

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EVERYBODY RODE WITH MARY WHITE -- WHITE AND BLACK, OLD AND YOUNG, RICH AND POOR, MEN AND WOMEN. SHE LIKED NOTHING BETTER THAN TO FILL THE CAR FULL OF LONG-LEGGED HIGH-SCHOOL BOYS AND AN OCCASIONAL GIRL, AND PARADE THE TOWN. SHE NEVER HAD A DATE, NOR WENT TO A DANCE, EXCEPT ONCE WITH HER BROTHER, BILL.

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A. MARY WHITE WAS ALLOWED TO GO TO DANCES ONLY WITH HER BROTHER.

B. BECAUSE SHE FILLED HER CAR WITH BOYS ALL THE TIME, SHE HAD TO GO ON DATES WITH HER BROTHER ONLY.

*C. MARY WHITE LIKED BOYS, BUT SHE SEEMED TO PREFER JUST DRIVING ABOUT TOWN WITH THEM RATHER THAN GOING ON DATES OR TO DANCES WITH THEM.

D. MARY WHITE LIKED BOYS, BUT DID NOT SHOW SHE LIKED THEM BETTER THAN ALL OTHER KINDS OF PEOPLE.

GIVEN AN UNFAMILIAR POEM, THE STUDENT WILL SHOW KNOWLEDGE OF UNUSUAL WORD ORDER USED IN A POEM BY SELECTING THOSE LINES CONTAINING UNUSUAL ORDER. %10

0328

I NEVER SAW A MOOR,
I NEVER SAW THE SEA,
YET KNOW I HOW THE HEATHER LOOKS,
AND WHAT A WAVE MUST BE.
I NEVER SPOKE WITH GOD,
NOR VISITED IN HEAVEN,
YET CERTAIN AM I OF THE SPOT
AS IF THE CHART WERE GIVEN.

97

IN *I NEVER SAW A MOOR* UNUSUAL WORD ORDER IS EVIDENT IN LINES

4100834

A. THREE AND FOUR.

4100834

B. FOUR AND EIGHT.

4100834

*C. THREE AND SEVEN.

4100834

D. TWO AND SEVEN.

4100834

THE STUDENT CAN COMPREHEND IDENTIFYING CHARACTERISTICS OF THE SYMBOL AND THE SYMBOLIC PROCESS BY COMPLETING ITEMS ABOUT SYMBOLS AND THE SYMBOLIC PROCESS. %30

0374

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN A CONTEXT, THE *SYMBOL* IS AN ELEMENT THAT IS

4100969

A. NECESSARY

4100969

B. USUAL

4100969

*C. CONSPICUOUS

969

D. UNUSUAL

4100969

A SYMBOL IS CAPABLE OF OCCASIONING

4100970

A. ONLY ONE RESPONSE.

4100970

B. NO RESPONSE.

4100970

C. NO RESPONSE, OR ONE RESPONSE.

4100970

D. MANY RESPONSES.

4100970

*E. NO RESPONSE, OR MANY RESPONSES.

4100970

THE RELATIONSHIP BETWEEN A SYMBOL AND THE THING IT SYMBOLIZES IS
 A. ACCIDENTAL.
 *B. ARBITRARY.
 C. NECESSARY.
 D. UNCHANGING.

4100971
 4100971
 4100971
 4100971
 4100971

THE STUDENT SHOWS COMPREHENSION OF THE CHARACTERISTICS OF THE
 SYMBOLIC PROCESS BY COMPLETING STATEMENTS RELATIVE TO THE
 SYMBOLIC PROCESS. #30

037

DIRECTIONS - SELECT THE BEST COMPLETION.

1

BECAUSE HE SYMBOLIZES, MAN IS ABLE TO
 A. COMMUNICATE WITH OTHERS.
 B. SOLVE PROBLEMS.
 *C. DEAL WITH THINGS OUT OF THEIR CONTEXT.
 D. FORM BONDS OF AFFECTION WITH OTHERS.

4100972
 4100972
 4100972
 4100972
 4100972

WITHOUT SYMBOLIZING, MAN COULD DO ALL OF THE FOLLOWING *EXCEPT*
 A. COMMUNICATE WITH OTHERS.
 B. BUILD STABLE MARRIAGES.
 C. SUCCESSFULLY RAISE HIS OFFSPRING.
 *D. POOL KNOWLEDGE OVER GENERATIONS.

0973
 4100973
 4100973
 0973
 4100973

WHEN HE COMMUNICATES SYMBOLICALLY, MAN SOMETIMES MISUNDERSTANDS
 BECAUSE

4100974

4100974

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4100974

4100974

A. ONE OF THE COMMUNICATORS DOES NOT KNOW THE REAL MEANING OF
 THE SYMBOL.
 B. THE SYMBOLS HAVE NO MEANING.
 C. THE COMMUNICATORS DO NOT UNDERSTAND THE SYMBOLIC PROCESS.
 *D. HE DOES NOT AGREE ON THE MEANING OF THE SYMBOLS.

THE STUDENT WILL SHOW COMPREHENSION OF CONFLICT AS THE BASIS OF
 PLOT BY IDENTIFYING THE INITIAL CONFLICT IN A GIVEN SELECTION. #10

0495

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

THE INITIAL CONFLICT IN *GOD SEES THE TRUTH, BUT WAITS* OCCURS
 AT WHICH OF THE FOLLOWING MOMENTS?

1852

4101852

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1852

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4101852

4101852

4101852

4101852

4101852

*A. THE OFFICER DREW A KNIFE OUT OF A BAG, CRYING, WHOSE KNIFE
 IS THIS?
 B. IVAN DMITRICH, DO NOT START TODAY. I HAVE HAD A BAD DREAM
 ABOUT YOU.
 C. SUDDENLY A TROIKA DROVE UP WITH TINKLING BELLS AND
 OFFICIAL ALIGHTED, FOLLOWED BY TWO SOLDIERS.
 D. WHEN HE HAD TRAVELLED HALF-WAY, HE MET A MERCHANT WHOM HE
 KNEW, AND THEY PUT UP AT THE SAME INN FOR THE NIGHT.

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERM *CONFLICT* BY IDENTIFYING ITS ELEMENTS FROM A GIVEN LIST. %10

0502

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH ELEMENT LISTED BELOW IS *NOT* INCLUDED IN THE CONCEPT OF THE TERM *CONFLICT*?

4101855
4101855
4101855
4101855
4101859
4101859
4101859

- A. ANTAGONIST
- B. CRISIS
- *C. EMPATHY
- D. STRUGGLE
- F. TRAGEDY

THE STUDENT WILL RECOGNIZE THE RHYTHM OF A GIVEN LINE OF POETRY BY DETERMINING THE COMBINATION OF STRESSED AND UNSTRESSED SYLLABLES WHICH CONSTITUTES THE RECURRENT RHYTHMIC UNIT OF A LINE. %50

0429

SELECT THE CORRECT RHYTHMIC UNIT OF THE FOLLOWING LINES.

4101300
4101300
4101300
4101300
4101300
4101300
4101300

THE HARBOR HAY WAS CLEAR AS *GLASS.*
SO SMOOTHLY IT WAS STREWN

- *A. IAMBIC
- B. ANAPESTIC
- C. TROCHAIC
- D. DACTYLIC

SELECT THE CORRECT RHYTHMIC UNIT OF THE FOLLOWING LINE.

4101301
4101301
301
4101301
4101301
4101301
4101301

OF UPON A MIDNIGHT *DREARY,*
WHILE I PONDERED WEAK AND WEARY.

- A. IAMBIC
- B. ANAPESTIC
- *C. TROCHAIC
- D. DACTYLIC

SELECT THE CORRECT RHYTHMIC UNIT OF THE WORD *SIMILE.*

4101302
4101302
4101302
4101302
4101302

- A. IAMBIC
- B. ANAPESTIC
- C. TROCHAIC
- *D. DACTYLIC

SELECT THE CORRECT RHYTHMIC UNIT OF THE WORD *RUNNING.*

1303
4101303
4101303
4101303
4101303

- A. IAMBIC
- *B. TROCHAIC
- C. ANAPESTIC
- D. DACTYLIC

SELECT THE CORRECT RHYTHMIC UNIT OF THE FOLLOWING TWO LINES FROM

4101304
1304
4101304
4101304
4101304
4101304
4101304

- *MEASLES.*
- *ADAM HAD, EM.*
- A. IAMBIC
- *B. TROCHAIC
- C. ANAPESTIC
- () DACTYLIC

THE STUDENT WILL APPLY HIS KNOWLEDGE OF POETIC DEVICES BY
CORRECTLY IDENTIFYING ALLITERATION. %1

0430

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

000

SELECT THE ALLITERATIVE SOUNDS IN THE FOLLOWING LINE.
THE BLAZING BRIGHTNESS OF HER BEAUTIES FLAME.

4101305

1305

A. THE S SOUND IN BRIGHTNE*SS* AND BEAUTIE*S*.

4101305

*B. THE R SOUND IN *R*LAZING AND *R*RIGHTNESS.

4101305

C. THE E SOUND IN BRIGHTN*E*SS AND H*E*R.

4101305

D. THE T SOUND IN BRIGH*T*NESS AND BEAU*T*IES.

4101305

THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF PLOT BY
COMPLETING A DEFINITION. %2

0376

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE WORD *PLOT* MAY BE DEFINED AS THE

4100975

A. MEANING OF A STORY.

4100975

B. PURPOSE OF A STORY.

4100975

C. WAY A STORY IS MADE.

4100975

*D. ORDERED SEQUENCE OF EVENTS.

4100975

IN THE STORY, *PLOT* IS

4100976

*A. WHAT HAPPENS.

4100976

B. WHY THINGS HAPPEN.

4100976

C. HOW THINGS HAPPEN.

4100976

D. BOTH B AND C.

4100976

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE NATURE OF A
PLOT BY SELECTING CONFLICT AND AN ARTIFICIAL ORDERING OF EVENTS
TO DISTINGUISH IT FROM SIMPLE NARRATIVE OR EPISODE. %2

0197

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHAT IS THE ONE BASIC ESSENTIAL INGREDIENT OF A PLOT?

4100476

A. A SERIES OF INCIDENTS

4100476

B. A SERIES OF ORDERED ACTIONS

4100476

C. A NARRATIVE

4100476

*D. CONFLICT

4100476

F. DENOUEMENT

4100476

DIRECTIONS - SELECT THE BEST COMPLETION.

1

PLOT IS

4100477

*A. AN ARTIFICIAL ORDERING OF EVENTS.

4100477

B. A CHRONOLOGICAL ORDERING OF EVENTS.

4100477

C. A COMPLETE RECITAL OF EVENTS LEADING TO CRISIS.

4100477

D. A SIMPLE NARRATIVE WITH THREE OR MORE EPISODES.

4100477

F. AN EPISODE.

4100477

THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF STYLE BY

0377

COMPLETING A DEFINITION. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE WORD *STYLE* MAY BE DEFINED AS

- A. WHAT THE STORY IS ABOUT.
- *B. HOW THE STORY IS WRITTEN.
- C. WHY THE STORY IS WRITTEN.
- D. THE HISTORICAL SETTING OF THE STORY.
- E. THE PLACE SETTING OF THE STORY.

410097
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410097

WHEN GIVEN THE CONTENT COMMUNICATION IN FIVE STYLISTICALLY
DISTINCT WAYS, THE STUDENT CAN ANALYZE THE COMMUNICATIONS BY
EXAMINING THEIR CONTENT AND FORM TO IDENTIFY THE ESSENTIAL
COMMONALITY OF THE CONTEXTUAL COMMUNICATION, DISTINGUISH THE
SLIGHT CONTEXTUAL VARIATIONS, AND SELECT COMMENTS WHICH REFLECT
THE MODIFICATION OF MEANING ACCOMPLISHED BY THE MODIFICATION OF
STYLE. %120

039

READ THE FOLLOWING SENTENCES CAREFULLY AND DECIDE WHAT IT MEANS
AND HOW IT EXPRESSES THAT MEANING. EACH SENTENCE HAS A LETTER
BEFORE IT. USE THAT LETTER IN ANSWERING THE QUESTIONS WHICH
FOLLOW THE SENTENCES.

005

- A. I HAVE NEVER UNDERSTOOD WHY, BUT MY HONORABLE
FATHER TOLD ME TO HONOR MY INSTRUCTORS AND BE
GRATEFUL FOR MY OPPORTUNITIES, AND SO I AM
PLEASED TO BE ATTENDING THIS SCHOOL.
- B. ALTHOUGH THERE ARE INSIDIOUS DETRACTORS AMONG MY
PEERS WHO ARE DESIROUS OF LEADING ME AWAY FROM THE
BENEFICENT JEWELS OF KNOWLEDGE THAT ADORN MY SOJOURN
IN THIS HOUSE OF PLENTY, I AM FIRMLY RESOLVED TO
RESIST THEIR VITUPEROUS WAILINGS AND IMPLANT MYSELF
MORE DEEPLY IN THE ABUNDANT GARDEN OF INTELLECTUAL
PLENTY.
- C. IN AN AGE IN WHICH THE CONSANGUINE FAMILY IS TOTALLY
DISRUPTED AND EVEN THE CONJUGAL FAMILY IS LOSING ITS
STABILITY, IT SEEMS CLEAR THAT THE SOCIALIZATION OF
THE YOUNG WILL BE ACCOMPLISHED IN THE SCHOOLS, OR
NOT AT ALL.
- D. I LOVE FATHERS WHO BEAT ME, MOTHERS WHO HOLD ON SO
TIGHT I ALMOST CANNOT BREATHE, THE SOCIETY THAT PREACHES
LOVE AND PRACTICES HATE, THE SYSTEM THAT ALLOWS ME
TO PROGRESS ON MY OWN MERITS %THOSE MERITS BEING THAT
I AM WHITE AND THE SON OF A SUCCESSFUL MAN, THE
CHURCH-GOERS WHOM CHURCH ONLY TOUCHES ON SUNDAY, THE
POLITICAL SYSTEM THAT EXALTS GRAFT, AND, MOST OF ALL,
THE EMBODIMENT OF ALL THIS CULTURAL PLENTY, I LOVE MY
SCHOOL.

E. MOMMY, MR. NELSEN IS THE NICEST TEACHER IN THE WHOLE WORLD.

WHICH ONE OF THOSE COMMUNICATORS DOES NOT LIKE SCHOOL AT ALLO *D 410106

WHICH COMMUNICATOR HAS ATTEMPTED TO DISASSOCIATE HIS PRIVATE EMOTIONALITY FROM THE COMMUNICATION *C 4101068
4101068

WHICH TWO OF THE COMMENTS REFLECT CONFUSION ON THE PART OF THE SPEAKER BETWEEN THE VALUE OF SCHOOL AND ASSOCIATION WITH AN INDIVIDUAL WHO HOLDS AN ATTITUDE ABOUT SCHOOL 4101069
4101069
4101069

- A. A AND B 4101069
- B. B AND C 4101069
- C. A AND D 4101069
- D. D AND F 4101069
- *E. A AND E 4101069

OF THE FIVE, WHICH COMMENTOR ENJOYS HIMSELF THE MOST AT SCHOOL *F 1070
1070

WHICH COMMENTOR PRAISES SCHOOL BECAUSE HE HAS BEEN TOLD HE SHOULD *A 4101071
4101071

DISCOUNTING THE PERSON WHO QUITE CLEARLY THINKS SCHOOL IS A WASTE OF TIME WHICH SPEAKER IS MOST *INSINCERE* *B 4101072
4101072

WHICH COMMENTS ARE PROBABLY *NOT* MADE BY A CHILD 1073
A. A, C, AND F. 1073
B. F, R, AND D 1073
*C. D, C, AND A 1073
D. B, F, AND C. 1073

WHICH COMMENT IS PROBABLY MADE BY A YOUNG CHILD *E 4101074

A SUMMARY OF THE LITERAL COMMUNICATION OF THE COMMON MEANING OF THE FIVE SENTENCES IS 4101075
4101075
A. I HATE SCHOOL. 4101075
B. I LOVE SCHOOL. 4101075
C. SCHOOL IS A TOTAL WASTE. 4101075
*D. SCHOOL IS VALUABLE. 4101075

A PHRASE WHICH MAKES ONE DOUBT THE SINCERITY OF THE SPEAKER IS 4101076
A. *BE GRATEFUL FOR MY OPPORTUNITIES.* %A 4101076
*B. *MY SOJOURN IN THIS HOUSE OF PLENTY.* %B 4101076
C. *EVEN THE CONJUGAL FAMILY IS LOSING ITS STABILITY.* %C 4101076
D. *THE NICEST TEACHER IN THE WHOLE WORLD.* %D 4101076

THE COMMENT WHICH EMPLOYS SOCIOLOGICAL JARGON IS *C 4101077

THE PERSON WHO HATES SCHOOL EXPRESSES HIS HATE BY 4101078
A. MAKING AN EXPLICIT STATEMENT OF HIS FEELINGS. 4101078
*B. LISTING A SERIES OF DOUBTFUL LIKES. 4101078
C. APPEALING TO AN EXTERNAL AUTHORITY. 4101078
D. USING PRETENTIOUS LANGUAGE. 4101078

THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF THEME BY COMPLETING A DEFINITION. *1 0378

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE WORD *THEME* MAY BE DEFINED AS

978

A. WHAT THE STORY IS ABOUT.

4100978

B. HOW THE STORY IS WRITTEN.

4100978

*C. WHY THE STORY IS WRITTEN.

4100978

D. THE TIME-SPACE CONTEXT OF THE STORY.

4100978

THE STUDENT SHOWS COMPREHENSION OF THEME AND MORAL BY SELECTING
THE NUMBER OF VALUES STATED IN EACH. %1

0380

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THEME DIFFERS FROM MORAL IN THAT THEME IS MORE

4100982

A. DEFINITELY STATED.

4100982

B. POSITIVELY EXPRESSED.

4100982

*C. RESTRICTED.

4100982

D. CLEARLY STATED.

4100982

A MORAL IS EXPLICITLY STATED IN THE STORY.

4100983

A. ALWAYS

4100983

*B. USUALLY

4100983

C. SELDOM

4100983

D. NEVER

4100983

A THEME IS EXPLICITLY STATED IN THE STORY.

4100984

A. ALWAYS

4100984

B. USUALLY

4100984

*C. SELDOM

984

D. NEVER

984

THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF TWO-VALUEDNESS
AND MULTI-VALUEDNESS BY COMPLETING DEFINITIONS. %2

0381

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE WORD *TWO-VALUEDNESS* IS DEFINED AS MEANING THAT WAY OF
THINKING WHICH

4100985

A. WEIGHS ALL RELEVANT FACTORS BEFORE DECIDING.

4100985

*B. DECIDES UPON ONE CONCLUSION AS THE RIGHT ONE.

4100985

C. ADMITS ALL CONFLICTING OPINIONS AS PLAUSIBLE.

4100985

D. WEIGHS ONLY TWO FACTORS WHEN MAKING A DECISION.

4100985

E. SETTLES FOR THE RIGHTNESS OF TWO SOLUTIONS TO A PROBLEM.

4100985

THE WORD *MULTI-VALUEDNESS* IS DEFINED AS MEANING THAT WAY OF
THINKING WHICH

4100986

*A. RECOGNIZES FALSEHOOD VALUE IN ITS OWN CONCLUSION.

4100986

B. WEIGHS MANY FACTORS AND THEN MAKES AN UNCHANGEABLE DECISION.

4100986

C. COMES TO NO CONCLUSIONS.

4100986

D. EXPOSES THE ERROR OF ALL THE WRONG CONCLUSIONS.

4100986

*E. RECOGNIZES THAT PROBLEMS DO NOT HAVE SOLUTIONS.

4100986

THE STUDENT, BY RECOGNIZING *CHARACTERISTICS* AND *EXAMPLES* OF TWO-VALUED AND MULTI-VALUED STATEMENTS, WILL SHOW COMPREHENSION OF THE WORDS *TWO-VALUED* AND *MULTI-VALUED.* %60

0382

DIRECTIONS - SELECT THE BEST COMPLETION.

THE STATEMENT *ALL WHO ARE NOT FOR ME ARE AGAINST ME* IS

- *A. TWO-VALUED, BECAUSE THE LISTENER IS FORCED INTO ONE OF TWO CLASSIFICATIONS.
- B. TWO-VALUED, BECAUSE ALL RELIGIOUS STATEMENTS ARE TWO-VALUED.
- C. MULTI-VALUED, BECAUSE THIS WAS SAID BY CHRIST, AND HE WAS MULTI-VALUED.
- E. MULTI-VALUED, BECAUSE IT APPLIES TO ALL KINDS OF PEOPLE.

4100987
4100987
4100987
4100987
4100987
4100987

THE *PROCESS* THAT THIS QUESTION AND QUESTION NUMBER ONE DEMAND OF THE ANSWERER IS

- *A. TWO-VALUED.
- B. MULTI-VALUED.
- C. NEITHER TWO-VALUED NOR MULTI-VALUED.
- D. IMPOSSIBLE TO DETERMINE WITHOUT DISCOVERING MORE OF THE CONTEXT.

4100988
4100988
4100988
4100988
0988
4100988
4100988

SEMANTICS DEMANDS THAT A STUDENT BE MULTI-VALUED.

- A. ALWAYS
- *B. USUALLY
- C. SELDOM
- D. NEVER

4100989
4100989
4100989
4100989
4100989

THE SEMANTICIST WOULD SAY THAT THE TWO-VALUED RESPONSE IS

- A. ALWAYS APPROPRIATE.
- B. NEVER APPROPRIATE.
- *C. APPROPRIATE IN CRISIS SITUATIONS.
- D. APPROPRIATE IN INTERNATIONAL DIPLOMACY.

4100990
4100990
4100990
4100990
4100990

REGARDING A STATEMENT ABOUT WHICH HE IS TWO-VALUED, THE TWO-VALUED INDIVIDUAL WOULD SAY A CHOICE HE DOES *NOT* SELECT HAS

- *A. NO TRUTH VALUE.
- B. TRUTH VALUE TOO SMALL TO MEASURE.
- C. TRUTH VALUE HE CHOOSES TO IGNORE.
- D. AS MUCH TRUTH VALUE AS HIS CHOICE.

4100991
4100991
4100991
4100991
4100991
4100991

THE STATEMENT *ALL STATEMENTS HAVE SOME TRUTH VALUE*

- A. IS TWO-VALUED.
- *B. IS MULTI-VALUED.
- C. HAS NO TRUTH VALUE.
- D. HAS COMPLETE TRUTH VALUE.

4100992
4100992
4100992
4100992
4100992

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO RELATE THE IDEA OF A PARAPHRASE TO THE IDEA POEM STUDIED IN CLASS BY SELECTING THAT POEM WHOSE THEME IS BEST DESCRIBED IN THE PARAPHRASE. %100

0342

DIRECTIONS - CHOOSE THE POEM WHOSE MAIN IDEA IS BEST DESCRIBED BY EACH PARAPHRASE.

0040

THE IMPLEMENTATION OF MANS KNOWLEDGE MAY ULTIMATELY DESTROY MAN.

- A. *AN EPICURE*
- B. *THE PURIST*
- *C. *ATOMIC COURTESY*

4100851
4100851
4100851
4100851

D. *THE END OF THE WORLD*

4100851

THE DESIRE TO WANT WHAT EVERYONE ELSE HAS IS TYPICAL OF THE MAJORITY.

4100852

A. *THE RHINOCEROS*

4100852

*B. *AN EPICURE*

4100852

C. *KINDLY UNHITCH THAT STAR, BUDDY*

4100852

D. *JABBERWOCKY*

4100852

4100852

TO MAINTAIN TO A RIDICULOUS DEGREE THAT YOU ARE RIGHT MAY BE DETRIMENTAL TO YOUR WELL BEING.

4100852

*A. *MIKE O DAY*

4100852

B. *THE PURIST*

4100852

C. *THE RHINOCEROS*

4100852

D. *ATOMIC COURTESY*

4100852

4100852

TRYING TO ACHIEVE SUCCESS BY BEING BETTER THAN YOUR NEIGHBOR IS NOT NECESSARILY A VIRTUE.

4100854

*A. *KINDLY UNHITCH THAT STAR, BUDDY*

4100854

B. *HI-YO, HI-YO, DISCERNIBLE TODAY*

4100854

C. *MIKE O DAY*

4100854

D. *JABBERWOCKY*

854

4100854

SOMETIMES PEOPLE ARE SCIENTIFIC AND OBJECTIVE TO THE EXTENT THAT THEY BECOME UNFEELING AND MACHINELIKE.

41 0855

A. *HI-YO, HI-YO, DISCERNIBLE TODAY*

4100855

B. *BOY AT THE WINDOW*

4100855

*C. *THE PURIST*

4100855

D. *AN EPICURE*

4100855

4100855

SURROUNDED BY SECURITY, TODAY'S CHILDREN ARE NEVERTHELESS INSECURE AND FEARFUL.

4100856

A. *OLD CHRISTMAS MORNING*

4100856

*B. *BOY AT THE WINDOW*

4100856

C. *THIRTEEN O CLOCK*

4100856

D. *O WHAT IS THAT SOUND*

4100856

4100856

ONE OF THE FUNDAMENTAL TRUTHS OF HUMANITY IS THAT WE CONTINUALLY LONG FOR AN IDEAL PLACE OR IDEAL LIFE.

4100857

*A. *ELDORADO*

4100857

B. *DANNY DEEVER*

4100857

C. *CRYSTAL MOMENT*

4100857

D. *THE FIVE OF WATERLOO*

4100857

4100857

IT IS NOT SO MUCH THE DEAD WHO HAUNT THE LIVING, BUT THE LIVING WHO HAUNT THE DEAD.

4100858

A. *DANIEL WEBERS HORSES*

4100858

B. *O WHAT IS THAT SOUND*

4100858

C. *DANNY DEEVER*

858

*D. *THIRTEEN O CLOCK*

4100858

4100858

A PERSON IS RESPONSIBLE FOR HIS OWN FREEDOM.

4100859

A. *AN OLD-TIME SEA-FLIGHT*

4100859

B. *KEVIN BARRY*

4100859

*C. *OUR FATHERS FOUGHT FOR LIBERTY*

4100859

D. *FREEDOM*

4100859

LOVE IS NOT AN ANSWER. IT ONLY CREATES MORE QUESTIONS.

4100860

A. *HEAD AND HEART*

4100860

B. *THE GLOVE AND THE LIONS*

4100860

*C. *DISAPPOINTMENT*

860

D. *WHEN I WAS ONE-AND-TWENTY*

860

THE STUDENT WILL SHOW HIS ABILITY TO IDENTIFY THEME OF A SHORT
STORY BY SELECTING THE THEME OF *THE BISHOPS CANDLESTICKS* BY
HUGO. %10

0332

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE THEME IN VICTOR HUGOS *THE BISHOPS CANDLESTICKS* IS

4100838

A. CRIME DOES NOT PAY.

4100838

B. ONCE A CRIMINAL, ALWAYS A CRIMINAL.

4100838

*C. DO UNTO OTHERS AS YOU WOULD HAVE THEM DO UNTO YOU.

4100838

D. IT IS ONLY THROUGH GODS GRACE THAT ANY OF US OWNS ANYTHING.

4100838

THE STUDENT WILL ANALYZE AN UNFAMILIAR SHORT STORY FOR ITS
UNSTATED THEME AND SELECT THAT THEME WHICH BEST APPLIES TO THE
STORY. %10

0340

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER.
ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

0039

THE THEME OF THIS SHORT STORY IS THAT

4100848

*A. SOMETIMES WE MUST DO THINGS THAT WILL HURT OTHERS BUT ARE
ONLY FOR THEIR OWN GOOD.

0848

B. LOVE IS NOT THE POWERFUL FORCE IT SEEMS.

4100848

C. A DOG IS A MANS BEST FRIEND.

4100848

D. DOGS CAN SOMETIMES BE MORE HUMANE THAN MAN.

4100848

THE STUDENTS WILL DEMONSTRATE KNOWLEDGE OF THE MEANS OF
CHARACTERIZATION BY IDENTIFYING POSSIBLE MEANS. %10

0402

1. WHAT THE CHARACTER SAYS

1167

2. WHAT OTHER CHARACTERS SAY ABOUT HIM

1167

3. WHAT THE CHARACTER DOES

1167

4. DIRECT STATEMENTS OF AUTHOR

1167

WHICH OF THE ABOVE STATEMENTS ARE MEANS OF CHARACTERIZATION

1167

A. 1 AND 4

1167

B. 2 AND 3

1167

C. 1, 3, AND 4

1167

*D. ALL 4 STATEMENTS

1167

THE STUDENT, BY SELECTING APPROPRIATE STATEMENTS CONCERNING THE
RELATIONSHIPS BETWEEN THE MEANS OF CHARACTERIZATION AND THE
QUALITIES OR CHARACTERISTICS OF CHARACTERIZATION, WILL SHOW
COMPREHENSION OF THE ELEMENTS OF CHARACTERIZATION. %50

0403

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE AUTHOR CAN BEST DEMONSTRATE A CHARACTER'S HYPOCRISY BY SHOWING A DISCREPANCY BETWEEN

- A. WHAT OTHERS SAY OF THE CHARACTER AND WHAT THE CHARACTER SAYS OF HIMSELF.
- B. WHAT OTHERS SAY OF THE CHARACTER AND WHAT THE CHARACTER DOES.
- *C. WHAT THE CHARACTER DOES AND WHAT THE CHARACTER SAYS.
- D. WHAT HE %THE AUTHOR% SAYS ABOUT THE CHARACTER AND WHAT THE CHARACTER SAYS ABOUT HIMSELF.

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THE *MOST POWERFUL* MEANS OF CHARACTERIZATION IS

- A. THE CHARACTER'S SPEECH.
- *B. THE CHARACTER'S ACTION.
- C. OTHER CHARACTERS SPEECH ABOUT A CHARACTER.
- D. THE AUTHOR'S SPEECH ABOUT A CHARACTER.

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THE *BEST CONVINCING* MEANS OF CHARACTERIZATION, FOR THE MODERN READER, IS

- A. THE CHARACTER'S SPEECH.
- B. THE CHARACTER'S ACTION.
- C. OTHER CHARACTERS SPEECH ABOUT A CHARACTER.
- *D. THE AUTHOR'S SPEECH ABOUT A CHARACTER.

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THE BIGGEST DANGER OF ACCEPTING ONE CHARACTER'S ESTIMATION OF ANOTHER IS

- A. EVERYBODY LIES.
- B. ONE MAN IS NOT BRIGHT ENOUGH TO BE RELIED ON.
- *C. EVERYONE SEES THINGS THROUGH THE FILTER OF HIS OWN CHARACTER.
- D. YOU SHOULD MAKE YOUR OWN ESTIMATION OF A CHARACTER.

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ALL OF THE FOLLOWING ARE RECOGNIZED AS BEING NECESSARY FOR A GOOD CHARACTERIZATION *EXCEPT*

- A. HE BEHAVES IN A REASONABLY CONSISTENT WAY THROUGHOUT THE STORY.
- B. HIS BEHAVIOR COINCIDES WITH WHAT ONE MIGHT EXPECT OF AN ACTUAL MAN IN ACTUAL EXPERIENCE.
- C. HIS PERSONALITY IS REVEALED AS BEING ADJUSTABLE TO CHANGING SITUATIONS AND IS MANY FACETED.
- *D. HE BEHAVES IN A WAY COMPATIBLE WITH THE ETHICAL STANDARDS OF HIS TIME AND PLACE.
- E. ALL OF THESE *ARE* RECOGNIZED AS NECESSARY FOR GOOD CHARACTERIZATION.

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THE STUDENT, BY RECOGNIZING THE DEFINITIONS OF PROTAGONIST, ANTAGONIST, SYMPATHY, FOIL, AND PERSONA, WILL DEMONSTRATE HIS KNOWLEDGE OF CHARACTERIZATION. %50

0404

- A. PROTAGONIST
- B. ANTAGONIST
- C. PERSONA
- D. FOIL
- E. AGENT

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THE MAJOR CHARACTER FOR WHOM YOU FEEL SYMPATHY IS THE *A

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*C

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THE CHARACTER WHO EXISTS MERELY TO DEVELOP ANOTHER CHARACTER IS. 4101175
THE *D 4101175

THE MAJOR CHARACTER FOR WHOM YOU DO NOT FEEL SYMPATHY IS 4101176
THE *D 4101176

THE *LITERARY* DEFINITION OF SYMPATHY IS 4101177
A. THE QUALITY OF TENDERNESS AND MERCY. 4101177
*B. RESPECT, ADMIRATION, AND IDENTIFICATION. 4101177
C. PITY. 4101177
D. SORROW. 4101177

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTERS IN 0330
THE SHORT STORIES STUDIED IN CLASS BY SELECTING A TRAIT WHICH IS
NOT CHARACTERISTIC OF THE CHARACTER DESCRIBED. %1

DIRECTIONS - SELECT THE BEST COMPLETION. 1

MISS LYONE IN *THE ZONE OF QUIET* BY RING LARDNER CAN BE 4100836
CHARACTERIZED BY ALL OF THE FOLLOWING *EXCEPT* 4100836
A. CONCEITED. 4100836
B. TALKATIVE. 4100836
C. STUPID. 4100836
*D. COMFORTING. 4100836

GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS 0335
ABILITY TO DRAW CONCLUSIONS ABOUT CHARACTERS BASED UPON THE
CHARACTERS ACTIONS BY SELECTING THE APPROPRIATE IMPLICATION OF
A CHARACTERS ACTIONS. %1

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. 0039
ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

WE CAN TELL BY SPOOKS ACTIONS THAT HE 4100841
A. FORGOT HIS ORIGINAL OWNER. 4100841
B. LOVED THE COUNTRY. 4100841
*C. REMEMBERED HIS ORIGINAL OWNER. 4100841
D. LOVED HIS NEW FOUND FREEDOM. 4100841

GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS 0338
ABILITY TO ANALYZE THE MAIN CHARACTERS ATTITUDE TOWARD HIMSELF
BY SELECTING THE ALTERNATIVE WHICH REFLECTS THE MAIN CHARACTERS
ATTITUDE TOWARD HIS OWN ACTIONS. %1

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. 0039
ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER:

THE NARRATOR 4100844
A. THINKS THAT HE MADE THE RIGHT DECISION. 4100844
B. FEARS THAT HE MADE THE WRONG DECISION. 4100844
*C. DOES NOT KNOW IF HE MADE THE RIGHT DECISION. 4100844
D. DISCOVERS HE HAS MADE THE RIGHT DECISION. 4100844

GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS ABILITY TO ANALYZE THE MOTIVES FOR A CHARACTERS ACTIONS BY SELECTING THE REASON FOR A CHARACTERS DECISION. %30

0339

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER. ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

0039

THE DECISION THE NARRATOR MADE WAS BASED UPON HIS BELIEF THAT

- A. SPOOK DID NOT LOVE HIM ANYMORE.
- B. SPOOK WOULD BE TOO MUCH TROUBLE IN THE CITY.
- *C. SPOOK WOULD BE BETTER OFF IN THE COUNTRY.
- D. SPOOKS NEW OWNER COULD GIVE HIM MORE LOVE.

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WE CAN CONCLUDE FROM HIS ACTIONS THAT SPOOK WANTED TO

- A. STAY IN THE COUNTRY.
- B. GO TO THE CITY.
- C. STAY WITH THE BOY IN THE PASTURE.
- *D. GO WITH HIS ORIGINAL OWNER.

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THE NARRATORS DECISION PROVES THAT

- A. HE DID NOT REALLY LOVE THE DOG SINCE HE GAVE HIM UP.
- B. HE LOVED THE DOG BUT LOVED HIS WIFE MORE.
- C. HE LOVED THE DOG, BUT LOVED THE CITY LIFE MORE.
- *D. HE LOVED THE DOG SO MUCH THAT HE COULD, IF NECESSARY, GIVE IT UP.

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THE STUDENT, BY SELECTING STATEMENTS WHICH REVEAL THE FUNCTION OF SETTING, WILL DEMONSTRATE KNOWLEDGE OF SETTING. %30

0405

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE TWO ELEMENTS OF SETTING ARE

- A. TIME AND ACTIVITY.
- B. ACTIVITY AND CHARACTER.
- C. CHARACTER AND PLACE.
- D. PLACE AND ACTIVITY.
- *E. PLACE AND TIME.

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THE STATEMENT THAT *BEST* EXPRESSES THE RELATIONSHIP BETWEEN SETTING AND ACTION IS

- A. SETTING DETERMINES ACTION.
- *B. SETTING INFLUENCES ACTION.
- C. SETTING AND ACTION ARE UNRELATED.
- D. SETTING AND ACTION ARE *USUALLY* UNRELATED.

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THE STATEMENT WHICH *BEST* EXPRESSES THE RELATIONSHIP BETWEEN SETTING AND CHARACTER IS

- A. THE CHARACTER CONSTRUCTS HIS OWN ENVIRONMENT.
- B. THE SETTING DETERMINES THE CHARACTERS PERSONALITY.
- *C. THERE IS A MUTUAL INTERACTION BETWEEN CHARACTER AND SETTING.
- *D. THERE IS NO NECESSARY RELATIONSHIP BETWEEN CHARACTER AND SETTING.

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*****7*****
GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DEMONSTRATE HIS
ABILITY TO COMPREHEND THE IMPORTANCE OF A PARTICULAR SETTING OF A
SHORT STORY BY COMPLETING THAT REASON WHY THE SETTING IS
IMPORTANT. %10

033

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER.
ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

0039

SETTING %THE COUNTRY VS. THE CITY% IS IMPORTANT IN THIS STORY
BECAUSE IT PROVIDES FOR THE CONFLICT BETWEEN

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- A. SPOOK AND THE NARRATOR.
- *B. THE NARRATOR AND HIMSELF.
- C. THE NARRATOR AND HIS WIFE.
- D. THE NARRATOR AND CROKER.

THE STUDENT WILL ANALYZE AN UNFAMILIAR SHORT STORY FOR ITS TONE
AND SELECT THE TONE USED IN THE SHORT STORY. %10

0337

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER.
ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

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THE TONE IN THIS STORY IS

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THE STUDENT CAN CORRECTLY IDENTIFY THE POINT OF VIEW OF A STORY
AND THE LIMITATION OF THE FIRST POINT OF VIEW BY RECALLING HIS
KNOWLEDGE OF PERSONS TELLING THE STORY %NARRATOR, AUTHOR,
OBSERVER, ETC.% %40

0196

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHEN A STORY IS TOLD BY A NARRATOR, THE STORY IS TOLD IN WHAT
PERSON?

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- *A. FIRST
- B. SECOND
- C. THIRD
- D. FIRST AND THIRD
- E. SECOND AND THIRD

WHEN THE STORY IS TOLD BY AN OBSERVER WHO REPORTS ONLY WHAT THE
CHARACTERS SAY AND DO, THE STORY IS SAID TO BE TOLD FROM WHAT
POINT OF VIEW?

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- A. FIRST PERSON
- B. SECOND PERSON
- *C. THIRD PERSON
- D. OMNISCIENT
- E. CONFIDENTIAL

WHEN THE STORY IS TOLD BY AN ALL-KNOWING AUTHOR WHO CAN TELL THE

4100474

READER WHAT THE CHARACTERS THINK AND FEEL, THE STORY IS SAID TO BE TOLD FROM WHAT POINT OF VIEW

- A. SIMPLE FIRST PERSON
- B. SIMPLE SECOND PERSON
- C. THIRD PERSON OMNISCIENT
- D. THIRD PERSON CONFIDENTIAL
- E. FIRST PERSON CONFIDENTIAL

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STORIES TOLD IN THE FIRST PERSON POINT OF VIEW HAVE WHICH LIMITATIONS

- A. LACK OF REALISM
- B. LACK OF VIVIDNESS
- C. ABSENCE OF CONVICTION
- *D. INABILITY TO DESCRIBE INNER THOUGHTS AND FEELINGS OF OTHERS.
- E. PREJUDICE OF AUTHOR IN COMMUNICATING OTHERS INNER THOUGHTS.

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THE STUDENT CAN SHOW KNOWLEDGE OF POINT OF VIEW BY IDENTIFYING CHARACTERISTICS ASSOCIATED WITH EACH KIND OF POINT OF VIEW. %60

0400

DIRECTIONS - SELECT THE BEST COMPLETION.

1

FICTION WRITTEN IN THE FIRST PERSON IS MOST SIMILAR IN STYLE TO

- *A. A FRIENDLY LETTER.
- B. A BIBLICAL PASSAGE.
- C. AN ARTICLE OF THE U. S. CONSTITUTION.
- D. A SHAKESPEARIAN PLAY.

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ACCOMPLISHMENT OF THE PERSONAL POINT OF VIEW IS

- A. ESTABLISHMENT OF READERS TRUST IN AUTHORS OBJECTIVITY.
- B. ESTABLISHMENT OF READERS TRUST IN AUTHORS WISDOM.
- *C. ESTABLISHMENT OF AN EMOTIONAL BOND BETWEEN AUTHOR AND READER.
- D. ESTABLISHMENT OF CLEARLY DELINEATED MINOR CHARACTERS.

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THE PASSAGE WRITTEN FROM A THIRD PERSON OBJECTIVE STYLE WOULD BE MOST SIMILAR TO A

- A. RELIGIOUS TRACT.
- B. NOVEL BY SALINGER.
- *C. NEWS STORY.
- D. POEM.

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THE THIRD PERSON OBJECTIVE STYLE IS MOST LIKELY TO ACCOMPLISH

- A. THE EMOTIONAL INVOLVEMENT OF THE READER.
- *B. THE RATIONAL PARTICIPATION OF THE READER.
- C. THE WINNING OF THE READER TO THE AUTHORS POSITION.
- D. THE INTELLECTUAL DISSATISFACTION OF THE READER.

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THE NARRATOR OF A STORY WRITTEN FROM THE THIRD PERSON OBJECTIVE POINT OF VIEW

- A. *MAY BE* THE PROTAGONIST.
- B. *IS* THE PROTAGONIST.
- *C. *MAY BE* A MINOR CHARACTER.
- D. *IS* AN INVISIBLE OBSERVER.

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THE IDENTIFYING CHARACTERISTIC OF THE THIRD PERSON OMNISCIENT POINT OF VIEW IS THAT THE NARRATOR

- A. IS THE PROTAGONIST OF THE STORY.
- B. IS UNCONCERNED WITH THE EVENTS OF THE STORY.

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- *C. SEES INSIDE THE MINDS OF THE CHARACTERS.
- D. IS THE *PERSONA* FOR THE AUTHORS VIEWS.

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THE STUDENT WILL ANALYZE A GIVEN PASSAGE BY IDENTIFYING WHAT POINT OF VIEW A PASSAGE IS WRITTEN FROM, SELECTING STATEMENTS WHICH DOCUMENT HIS CHOICES, AND SELECTING REVISIONS FOR THE PASSAGE WHICH CHANGE THE POINT OF VIEW IN A SPECIFIED DIRECTION. %5n

0401

DIRECTIONS - READ THE FOLLOWING PASSAGE AND DECIDE THE *POINT OF VIEW* FROM WHICH IT IS WRITTEN. SELECT REASONS FOR YOUR DECISION AND BE READY TO MODIFY THE PASSAGE SO THAT IT IS WRITTEN FROM A DIFFERENT POINT OF VIEW.

0061

- %1n KENT ENTERED THE ROOM.
- %2n THE BLOOD WAS STILL COMING FROM CARLAS SEVERED ARM, BUT NOT AS RAPIDLY NOW.
- %3n THE UNDER-SHEET WAS PINK AND SCARLET.
- %4n KENT KNELT BY THE BED.
- %5n I LOVE YOU, CARLA, HE SAID.
- %6n BUT CARLA WAS DEAD.

THE PASSAGE IS WRITTEN FROM THE POINT OF VIEW BECAUSE

- A. FIRST PERSON...OF THE USE OF I IN SENTENCE FIVE.
- B. THIRD PERSON OMNISCIENT... THE EMPHASIS ON THE BLOOD INTENDS TO GRIP THE READER EMOTIONALLY.
- C. THIRD PERSON OMNISCIENT...THERE IS NO ONE IN THE ROOM TO RECORD THE SCENE.
- *D. THIRD PERSON OBJECTIVE...ALL THE ACTIVITY IS VERIFIABLE BY AN IMPARTIAL OBSERVER.
- E. THIRD PERSON OBJECTIVE...CARLAS FEELINGS ON DYING ARE NOT RELATED.

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THE ADDITION OF THE WORDS *DESPONDENTLY* AT THE END OF SENTENCE ONE AND *FERVENTLY* AT THE END OF SENTENCE FOUR WOULD

- A. NOT AFFECT THE POINT OF VIEW OF THE PASSAGE.
- B. MAKE THE PASSAGE A *BETTER EXAMPLE* OF THE THIRD PERSON OMNISCIENT POINT OF VIEW.
- *C. *CHANGE* THE PASSAGE TO THE THIRD PERSON OMNISCIENT POINT OF VIEW.
- D. MAKE THE PASSAGE A BETTER EXAMPLE OF THIRD PERSON OBJECTIVE BECAUSE KENTS FEELINGS WOULD BE MORE CLEARLY EXPRESSED.

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THE RHYME OF SENTENCES FOUR, FIVE, AND SIX

- A. IS TYPICAL OF THIRD PERSON OBJECTIVE POINT OF VIEW.
- B. PROVES THAT THE PASSAGE IS THIRD PERSON OMNISCIENT.
- C. LEADS ONE TO SUSPECT THE PRESENCE OF THIRD PERSON OBJECTIVE.
- *D. MIGHT HAVE HEARING ON DETERMINING THE POINT OF VIEW.

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IF SENTENCE ONE WERE REVISED TO READ *KENT KNEW THAT CARLA WAS DYING AS HE ENTERED THE ROOM, AND HIS HEART WAS BREAKING* THE POINT OF VIEW OF THIS PASSAGE WOULD

- *A. BECOME OMNISCIENT.
- B. BECOME PERSONAL.
- C. BECOME OBJECTIVE.
- *D. REMAIN OMNISCIENT.
- *E. REMAIN OBJECTIVE.

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IF SENTENCE SIX WERE REVISED TO READ *BUT THE VITAL FORCES THAT
HAD ANIMATED CARLAS HAVING FLED, AND SHE EXPIRED* THE POINT OF
VIEW OF THE PASSAGE WOULD

- A. REMAIN OMNISCIENT.
- B. MOVE TOWARD OMNISCIENT.
- C. REMAIN PERSONAL.
- *D. BE UNAFFECTED.

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GIVEN AN UNFAMILIAR SHORT STORY, THE STUDENT WILL DETERMINE ITS
NARRATOR AND SELECT THE TYPE OF NARRATION USED IN THE SHORT
STORY. %10

0339

DIRECTIONS-- READ THE SHORT STORY *THE RED DOG* BY HOWARD NAIER.
ANSWER THE FOLLOWING QUESTION BY CHOOSING THE BEST ANSWER.

0039

THE NARRATOR OF THIS SHORT STORY IS

- A. THIRD PERSON.
- B. FIRST PERSON.
- *C. FIRST PERSON - THE AUTHOR.
- D. SECOND PERSON.

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF VARIOUS KINDS OF POINT
OF VIEW IN A STORY BY IDENTIFYING THE RESPECTIVE FUNCTIONS OF AN
OMNISCIENT AUTHOR, A FIRST PERSON CENTRAL, AND A THIRD PERSON
LIMITED NARRATOR. %80

0509

DIRECTIONS - SHOW THE NARRATORS PARTICULAR FUNCTION IN A STORY BY
PLACING A, B, *OR* C ON THE LINE THAT IDENTIFIES HIS
ROLE IN PRESENTING A DISTINCTIVE POINT OF VIEW.

0131

WHICH TYPE OF NARRATOR, POINT OF VIEW FROM WHICH STORY IS
PRESENTED TO THE READER IS DESCRIBED BELOW FOLLOWING THE
DIRECTIONS GIVEN ABOVE, INDICATE YOUR CHOICE.

- A. OMNISCIENT AUTHOR
- B. FIRST-PERSON CENTRAL
- C. THIRD-PERSON LIMITED

TAKES PART IN THE MAIN ACTION OF THE STORY *B

4101874

PRESENTS ONLY WHAT CAN BE SEEN OR HEARD *C

4101875

KNOWS THOUGHTS OF ONE, SEVERAL, OR ALL CHARACTERS *A

4101876

MOVES FREELY IN TIME AND PLACE *A

4101877

RESTRICTS PRESENTATION TO WHAT ONE PERSON THINKS *B

4101878

MOVES OVER SCENE AS A TV CAMERA WOULD *C

4101879

FUNCTIONS IN STORY AS PROTAGONIST OR ANTAGONIST *B

4101880

COMMENTS ON ACTION FREELY ALTHOUGH NOT PART OF THE ACTION *A

4101881

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE CONSONANCE
BY CORRECTLY SELECTING THE REPETITION OF CONSONANTS WITH CHANGES
IN THE INTERVENING VOWELS. #30

0431

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

0007

SELECT THE PAIR OF WORDS WHICH CONTAINS CONSONANCE.

1306

- A. OUT OF - INTO
- *B. LIVE - LOVE
- C. UNDER - DOUBLE
- D. SCREAM - BEAM

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SELECT THE PAIR OF WORDS WHICH CONTAINS CONSONANCE.

1307

- A. BROWN - BEAR
- B. SITE - CITE
- C. SELL - SELLING
- *D. HILL - HALL

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE THE POETIC
DEVICE OF ASSONANCE BY CORRECTLY SELECTING THE REPETITION OF
IDENTICAL OR RELATED VOWELS SOUNDS IN GIVEN WORDS AND PHRASES. #20

0432

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

0007

SELECT THE WORD WHICH CONTAINS ASSONANCE.

- A. RECURRENT
- B. DALLY
- *C. XANADU
- D. PLEASURE

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SELECT THE WORDS WHICH CONTAIN ASSONANCE.

- *A. KURLA KHAN
- B. LIEUTENANT BLEE
- C. TALL TREE
- D. CALL ME

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO DEFINE A POETIC TERM
BY SELECTING THE CORRECT DEFINITION FOR THAT POETIC DEVICE. #20

0433

SELECT THE CORRECT DEFINITION FOR THE POETIC DEVICE *SIMILE.*

4101313

- A. A PART OF SOMETHING TO SIGNIFY THE WHOLE
- *B. AN INDIRECT COMPARISON BETWEEN TWO ESSENTIALLY DIFFERENT
ITEMS USING *LIKE* OR *AS*
- C. A DIRECT COMPARISON BETWEEN TWO DISSIMILAR OBJECTS
- D. AN EXTRAVAGANT EXAGGERATION OF FACT

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SELECT THE CORRECT DEFINITION FOR THE POETIC DEVICE *HYPERBOLE.*

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- A. THE NAME OF ONE THING IS APPLIED TO ANOTHER THING WITH WHICH
IT IS CLOSELY ASSOCIATED.
- B. AN INANIMATE OBJECT OR AN ABSTRACT CONCEPT IS DESCRIBED AS
BEING ENDOWED WITH HUMAN ATTRIBUTES, POWERS, OR FEELINGS.
- *C. AN EXTRAVAGANT EXAGGERATION OF FACT, USED EITHER FOR SERIOUS

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- OR COMIC EFFECT.
- D. A PLAY ON WORDS THAT ARE IDENTICAL OR SIMILAR IN SOUND BUT HAVE SHAPPLY DIVERSE MEANINGS, BOTH RELEVANT.

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THE STUDENT WILL SHOW COMPREHENSION OF THE ABSTRACT DEVICES THAT ARE USED IN POETRY TO CREATE SENSORY IMAGERY TO SELECTED EXAMPLES OF THE ABSTRACT DEVICES BY CORRECTLY IDENTIFYING THE USE OF THE DEVICES IN GIVEN LINES OF POETRY. %7n

0462

DIRECTIONS - CIRCLE THE LETTER OF THE ANSWER WHICH CORRECTLY DEFINES THE TYPE OF IMAGERY FOUND IN THE FOLLOWING LINES OF POETRY.

0116

THE CLUCKING, SUCKING OF THE SEA ABOUT THE RUSTY HULLS,

4101437

- *A. AUDITORY IMAGERY - ONOMATOPOEIA
- B. AUDITORY IMAGERY - ALLITERATION
- C. AUDITORY IMAGERY - ASSONANCE
- D. VISUAL IMAGERY

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LIFF HAS LOVELINESS TO SELL,

4101438

- A. AUDITORY IMAGERY - ONOMATOPOEIA
- *B. AUDITORY IMAGERY - ALLITERATION
- C. AUDITORY IMAGERY - ASSONANCE
- D. VISUAL IMAGERY

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I WANDERED LONELY AS A CLOUD

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- A. AUDITORY IMAGERY - ONOMATOPOEIA
- B. AUDITORY IMAGERY - ALLITERATION
- C. AUDITORY IMAGERY - ASSONANCE
- *D. VISUAL IMAGERY

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UP IN THE DOME OF HEAVEN LIKE A GREAT HILL,

4101440

- A. AUDITORY IMAGERY - ONOMATOPOEIA
- B. AUDITORY IMAGERY - ALLITERATION
- C. AUDITORY IMAGERY - ASSONANCE
- *D. VISUAL IMAGERY

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FROM RED WITH WRONG TO WHITE AS WOOL,

4101441

- A. AUDITORY IMAGERY - ONOMATOPOEIA
- *B. AUDITORY IMAGERY - ALLITERATION
- C. AUDITORY IMAGERY - ASSONANCE
- D. VISUAL IMAGERY

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WITH PINES AROUND ME SPICY AND STILL,

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- A. AUDITORY IMAGERY - ONOMATOPOEIA
- B. AUDITORY IMAGERY - ALLITERATION
- C. AUDITORY IMAGERY - ASSONANCE
- *D. VISUAL IMAGERY

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AND WILD PLUM TREES IN TREMULOUS WHITE

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- A. AUDITORY IMAGERY - ONOMATOPOEIA
- B. AUDITORY IMAGERY - ALLITERATION
- C. AUDITORY IMAGERY - ASSONANCE
- *D. VISUAL IMAGERY

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THE STUDENT SHOWS KNOWLEDGE OF THE CHARACTERISTICS OF POETRY ASSOCIATED WITH FORM AND SOUND BY COMPLETING DEFINITIONS AND ANALOGIES OF THESE CHARACTERISTICS. #120

0388

DIRECTIONS - SELECT THE BEST COMPLETION.

POETRY IS LANGUAGE WHICH IS ALMOST ALWAYS WRITTEN

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- *A. WITH GREAT INTEREST IN FORM AS WELL AS MEANING.
- B. EMPLOYING *ALL* THE POETIC DEVICES.
- C. IN THE LANGUAGE OF RHYTHMS AND RHYME.
- D. IN A FASHION INDISTINGUISHABLE FROM PROSE.
- E. IN STRICTLY PATTERNED ACCENTS.

RHYTHM IS

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- *A. THE PATTERN OF ACCENTS OF A PASSAGE.
- B. THE *REGULAR* PATTERN OF ACCENTS OF A PASSAGE.
- C. THE *IRREGULAR* PATTERN OF ACCENTS OF A PASSAGE.
- D. A *RIGIDLY DEFINED* PATTERN OF ACCENTS OF A PASSAGE.

METER IS

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- A. THE PATTERN OF ACCENTS OF A PASSAGE.
- *B. THE *REGULAR* PATTERN OF ACCENTS OF A PASSAGE.
- C. THE *IRREGULAR PATTERN* OF ACCENTS OF A PASSAGE.
- D. A *RIGIDLY DEFINED* PATTERN OF ACCENTS OF A PASSAGE.

ALL *LANGUAGE* HAS

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- *A. RHYTHM.
- B. METER.
- C. BOTH RHYTHM AND METER.
- D. A PARTICULAR KIND OF METER.

ALL *POETRY* HAS

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- *A. RHYTHM.
- B. METER.
- C. BOTH RHYTHM AND METER.
- D. A PARTICULAR KIND OF METER.

ASSONANCE IS

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- *A. THE REPETITION OF CONSONANT SOUNDS.
- *B. THE REPETITION OF VOWEL SOUNDS.
- C. BOTH A AND B.
- D. RHYME.

CONSONANCE IS

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- *A. THE REPETITION OF CONSONANT SOUNDS.
- B. THE REPETITION OF VOWEL SOUNDS.
- C. BOTH A AND B.
- D. RHYME.

ALL ITERATION IS A SPECIAL KIND OF

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- A. ASSONANCE.
- *B. CONSONANCE.
- C. RHYTHM.
- D. RHYME.

THE LINE IS TO POETRY AS THE IS TO PROSE.

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- A. WORD
- *B. SENTENCE
- C. PARAGRAPH
- D. COMPOSITION

THE STANZA IS TO POETRY AS THE IS TO PROSE.

- A. WORD
- B. SENTENCE
- *C. PARAGRAPH
- D. COMPOSITION

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RHYME IS

- A. ASSONANCE.
- B. CONSONANCE.
- *C. A COMBINATION OF A AND B.
- D. RHYTHM.

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ONOMATOPOEIA IS SOUND WHICH

- A. PLEASURES THE EAR.
- B. DOES NOT PLEASE THE EAR.
- *C. SUGGESTS THE SOUND OF THE REFERENT.
- D. BORROWS FROM THE SOUNDS OF FOREIGN LANGUAGES.

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THE STUDENT CAN #1 IDENTIFY EXAMPLES OF THE SOUND CHARACTERISTICS OF POETRY AND #2 SELECT A REASONABLE EXPLANATION OF THE SOUND CHARACTERISTICS INFLUENCE ON THE POEMS MEANING. #11

038

DIRECTIONS--READ THE FOLLOWING POEM. PAY PARTICULAR ATTENTION TO THE POETS CONCERN WITH SOUND, BOTH FOR ITS OWN SAKE AND FOR ITS INFLUENCE ON THE MEANING. COMPLETE THE STATEMENTS WHICH FOLLOW.

005

MEETING AT NIGHT
ROBERT BROWNING

- 1 THE GRAY SEA AND THE LONG BLACK LAND,
- 2 AND THE YELLOW HALF-MOON LARGE AND LOW,
- 3 AND THE STARTLED LITTLE WAVES THAT LEAP
- 4 IN FIERY RINGLETS FROM THEIR SLEEP,
- 5 AS I GAIN THE COVE WITH PUSHING PROW,
- 6 AND QUENCH ITS SPEED IN THE SLUSHY SAND.
- 7 THEN A MILE OF WARM SEA-SCENTED BEACH,
- 8 THREE FIELDS TO CROSS TILL A FARM APPEARS,
- 9 A TAP AT THE PANE, THE QUICK SHARP SCRATCH
- 10 AND BLUE SPURT OF A LIGHTED MATCH,
- 11 AND A VOICELESS LAND, THROUGH ITS JOYS AND FEARS,
- 12 THEN THE TWO HEARTS BEATING EACH TO EACH

AN EXAMPLE OF ALLITERATION IS THE REPETITION OF THE

- A. SHORT A SOUND IN LINE ONE.
- B. L SOUNDS IN LINE ELEVEN.
- *C. L SOUNDS OF *LARGE* AND *LOW* IN LINE TWO.
- D. R SOUNDS OF LINE EIGHT.

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THE ENJAMBMENT BETWEEN LINES THREE AND FOUR AND BETWEEN LINES NINE AND TEN ACCOMPLISHES ALL OF THE FOLLOWING *EXCEPT*.

- A. EMPHASIZING THE RHYME SCHEME.
- B. ACCENTUATING THE AFFECT OF THE RHYME IN LINES THREE AND FOUR AND NINE AND TEN.
- C. EMPHASIZING THE DIFFERENCE IN MEANING BETWEEN THE FIRST TWO AND LAST TWO LINES OF EACH STANZA.

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*D. INTENSIFYING THE ALLITERATION OF THE FIRST AND LAST LINES OF EACH STANZA.

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THE SOUND *LOW...PROW* IS AN EXAMPLE OF RHYME.

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- A. FEMININE
- B. PERFECT
- *C. SIGHT
- D. INFERIOR

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THE *PREDOMINANT* METER OF THIS POEM IS

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- A. TROCHAIC TETRAMETER.
- *B. IAMBIC TETRAMETER.
- C. ANAPESTIC TETRAMETER.
- D. IAMBIC PENTAMETER.

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SEA-SCENTED %LINE 7th IS AN EXAMPLE OF PHRASE CREATED

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- A. FOR PURPOSES OF ONOMATOPOEIA.
- B. FOR PURPOSES OF ASSONANCE.
- *C. TO COMBINE PLEASING FORM WITH ORIGINAL MEANING.
- D. TO STARTLE THE READER WITH AN UNUSUAL IMAGE.

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THE ONE LINE THAT IS A *PERFECT* EXAMPLE OF THE PREDOMINANT METER IS LINE

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- A. TWO.
- *B. FOUR.
- C. SIX.
- D. EIGHT.
- *E. ELEVEN.

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THE *MOST COMMON* DEVIATION FROM THE PREDOMINANT METER IS THE

4101036

- A. INCLUSION OF PYRRHIC AND SPONDAIC FEET.
- *B. INITIAL ANAPESTIC FOOT IN THE LINE.
- C. THREE LINES OF DACTYLIC HEXAMETER.
- D. LARGE NUMBER OF TROCHAIC FEET.

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IN THE FIRST STANZA THERE ARE SIX EXAMPLES OF A RELATIONSHIP BETWEEN A NOUN AND THE MODIFIER THAT *PRECEDES* IT. THE STATEMENT WHICH *BEST REFLECTS* THAT RELATIONSHIP IS

4101037

- A. THE ADJECTIVE IS EITHER ASSONANT OR CONSONANT WITH THE NOUN.
- B. THE ADJECTIVE MAKES A SENSORY APPEAL TO DESCRIBING THE NOUN.
- *C. BOTH A AND B.
- D. THERE IS NOT PARTICULAR RELATIONSHIP BETWEEN THE ADJECTIVE AND THE NOUN.

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THE LAST SYLLABLE OF EACH LINE IS

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- *A. ACCENTED.
- B. UNACCENTED.
- C. ACCENTED IN THE FIRST STANZA ONLY.
- D. ACCENTED IN THE SECOND STANZA.

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THE FORMAL DEVICE WHICH PREVENTS THIS POEM FROM BECOMING MONOTONOUS IS THE

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- A. NEAR PERFECT END RHYME.
- B. FOUR ACCENTS IN EACH LINE.
- C. REGULAR STANZAS.
- *D. METRICAL DEVIATIONS.

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AN EXAMPLE OF ONOMATOPOEIA IS

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- A. GRAY SEA. %LINE 1th
- *B. LONG BLACK LAND. %LINE 1th
- C. FIERY RINGLETS. %LINE 4th

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ND, QUICK SHARP SCRATCH. LINE 9M

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THE STUDENT WILL COMPREHEND THE METER IN A LINE OF POETRY BY
SELECTING THE TERM THAT CORRECTLY IDENTIFIES THE NUMBER OF FEET
THAT ARE IN THE FIRST LINE GIVEN OF VARIOUS POEMS. 9M

0461

DIRECTIONS - READ THE FOLLOWING LINE OF POETRY. SELECT THE ANSWER
THAT CORRECTLY IDENTIFIES THE METER OF THE LINE.

0147

WHEN I WAS ONE-AND-TWENTY

- A. MONOMETER
- *B. TRIMETER
- C. TETRAMETER
- D. DIMETER

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I NEVER SAW A PURPLE COW.

- A. DIMETER
- B. PENTAMETER
- *C. TETRAMETER
- D. OCTAMETER

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THE CURFEW TOLLS THE KNEEL OF PARTING DAY.

- *A. PENTAMETER
- B. HEPTAMETER
- C. TRIMETER
- D. HEXAMETER

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HAD SHE COME ALL THE WAY FOR THIS.

- A. DIMETER
- B. HEXAMETER
- *C. TETRAMETER
- D. OCTAMETER

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THOU WHO NEVER CANST ERR, FOR THYSELF ART THE WAYS.

- A. PENTAMETER
- B. HEPTAMETER
- C. TRIMETER
- *D. HEXAMETER

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I WANDERED LONELY AS A CLOUD

- A. TRIMETER
- *B. TETRAMETER
- C. PENTAMETER
- D. HEXAMETER

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I MUST GO DOWN TO THE SEAS AGAIN, TO THE LONELY SEA AND THE SKY.

- A. PENTAMETER
- B. HEXAMETER
- *C. HEPTAMETER
- D. OCTAMETER

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AT TWO IN THE COLD WINTER MORNING.

- A. HEXAMETER
- B. PENTAMETER
- *C. TRIMETER
- D. TETRAMETER

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THE STUDENT WILL RECOGNIZE METER, WHICH SIGNIFIES THE RECURRENCE
IN A POETIC LINE OF A REGULAR RHYTHMIC UNIT, BY IDENTIFYING THE
CORRECT NUMBER OF FEET CONTAINED IN THE POETIC LINE. %70

0428

SELECT THE CORRECT METER OF THE FOLLOWING LINE
THE HARBOR HAY WAS CLEAR AS GLASS.

- A. HEPTAMETER
- B. HEXAMETER
- C. PENTAMETER
- *D. TETRAMETER

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SELECT THE CORRECT METER OF THE FOLLOWING LINE
SO SMOOTHLY IT WAS STREWN:

- A. PENTAMETER
- B. TETRAMETER
- *C. TRIMETER
- D. DIMETER

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SELECT THE CORRECT METER OF THE FOLLOWING LINE
THE MOONLIGHT STEEPED IN SILENTNESS.

- A. MONOMETER
- B. DIMETER
- C. TRIMETER
- *D. TETRAMETER

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SELECT THE CORRECT METER OF THE FOLLOWING LINE
THE STEADY WEATHERCOCK.

- A. MONOMETER
- B. DIMETER
- *C. TRIMETER
- D. TETRAMETER

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SELECT THE CORRECT METER OF THE FOLLOWING LINE
THAT TIME OF YEAR THOU MAY'ST IN ME BEHOLD.

- A. TRIMETER
- B. TETRAMETER
- *C. PENTAMETER
- D. HEXAMETER

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SELECT THE CORRECT METER OF THE FOLLOWING LINES
WHEN IN DISGRACE WITH FORTUNE AND MENS *EYES*
I ALL ALONE BEWEEP MY OUTCAST STATE.

- A. TRIMETER
- B. TETRAMETER
- *C. PENTAMETER
- D. HEXAMETER

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THE STUDENT WILL IDENTIFY THE TONES OF SHORT STORIES STUDIED IN
CLASS BY SELECTING THE TONE OF A SPECIFIC STORY. %10

0331

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE TONE IN *THE AFFAIR AT 7, RUE DE M--* BY JOHN STEINBECK IS

- *A. MOCK-SERIOUS.
- B. COMIC.
- C. SERIOUS.

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE TERM
FORESHADOWING BY IDENTIFYING THE PURPOSE FOR WHICH THE AUTHOR
USES THE DEVICE. %1n

0507

DIRECTIONS - SELECT THE BEST COMPLETION.

1

FORESHADOWING, AS A LITERARY DEVICE, IS USED FOR THE PURPOSE OF

4101872

A. EXPLANATION.

4101872

B. INTERPRETATION.

4101872

C. ORGANIZATION.

4101872

*D. PREDICTION.

4101872

F. TRADITION.

4101872

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CRITERIA BY
WHICH POE STATES A SHORT STORY WRITER CAN ACHIEVE SINGLE EFFECT
BY IDENTIFYING THE ONE CRITERION THAT POE DOES *NOT* DISCUSS. %1n

0500

SELECT ONE *FALSE* STATEMENT.

20

USING THE CRITERIA FOR ACHIEVING SINGLE EFFECT, AS ESTABLISHED BY
EDGAR ALLAN POE, THE ONE STATEMENT BELOW THAT POE DID *NOT* STATE
AS A CRITERION IS

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A. COMPOSE AN INITIAL SENTENCE THAT BRINGS OUT THE DESIRED
EFFECT.

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B. INVENT INCIDENTS TO SUPPORT THAT EFFECT.

4101857

C. USE ONLY WORDS THAT TEND TOWARDS THE PRE-ESTABLISHED
DESIGN.

4101857

*D. RE-STATE THE SINGLE EFFECT IN THE FINAL PARAGRAPH.

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E. DETERMINE EFFECT TO BE BROUGHT OUT.

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THE STUDENT WILL SHOW KNOWLEDGE THE JAPANESE HAIKU FORM OF
POETRY BY SELECTING *HAIKU* FROM A LIST OF CHOICES THAT
FOLLOW THE DEFINITION OF HAIKU. %1n

0093

DIRECTIONS - SELECT THE BEST COMPLETION.

1

A FORM OF FOREIGN POETRY WHICH PRESENTS IN 3 LINES OF FIVE,
SEVEN, AND FIVE SYLLABLES A VIVID IMAGE DESIGNED TO STIR EMOTION
OR PRESENT A SPIRITUAL INSIGHT IS CALLED

4100211

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A. TROCHEE.

4100211

B. EPIGRAM.

4100211

*C. HAIKU.

4100211

D. TRIVIAL.

4100211

F. TRIPLET.

4100211

THE STUDENT WILL SHOW KNOWLEDGE OF THE WRITERS WHO COMPOSED

0098

FAMOUS SONNET SEQUENCES IN ENGLISH LITERATURE BY SELECTING THE WRITER WHO DID *NOT* WRITE ONE FROM A LIST OF WRITERS. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING POETS DID *NOT* WRITE FAMOUS SONNET SEQUENCES?

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4100217

A. SHAKESPEARE

4100217

B. ELIZABETH BARRETT BROWNING

4100217

C. SPENSER

4100217

D. DANTE GABRIEL ROSSETTI

4100217

*E. SAMUEL TAYLOR COLERIDGE

4100217

THE STUDENT WILL SHOW KNOWLEDGE OF THE SONNET FORM BY SELECTING THE CHARACTERISTIC COMMON TO BOTH THE PETRARCHAN OR ITALIAN SONNET FORM AND THE SHAKESPEARIAN OR ENGLISH SONNET FORM. %10

0099

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE CHARACTERISTIC COMMON TO BOTH THE PETRARCHAN OR ITALIAN FORM OF THE SONNET AND THE SHAKESPEARIAN OR ENGLISH FORM IS

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A. RHYME SCHEME

4100218

B. DIVISION INTO QUATRAINS

4100218

C. RHYMED COUPLET ENDING

4100218

*D. LENGTH

4100218

E. SUBJECT

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THE STUDENT WILL INDICATE HE RECOGNIZES THE NAMES OF THE THREE MAJOR SONNET PATTERNS BY MATCHING THE SONNET RHYME SCHEME AND DIVISIONS WITH ITS IDENTIFICATION. %50

0209

MATCH THE SONNET RHYME SCHEME AND DIVISIONS WITH ITS IDENTIFICATION.

0018

A. ITALIAN OR PETRARCHIAN

B. SHAKESPEAREAN OR ELIZABETHAN

C. SPENSERIAN

D. NONE OF THE ABOVE

QUATRAIN-ABCB, QUATRAIN-ABCB, SESTET-CBCRCB *D

4100515

QUATRAIN-ABAB, QUATRAIN-CDAB, QUATRAIN-EFEE, COUPLET-GG *B

4100516

QUATRAIN-ABAB, QUATRAIN-BCBC, QUATRAIN-CDAB, COUPLET-EE *C

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OCTAVE-ABBAABBA, SESTET-CDECD, CDECD, OR CDECD *A

4100518

OCTAVE-ABCBCDE, SESTET-CDCE *D

4100519

THE STUDENT WILL SHOW HIS KNOWLEDGE OF SONNET FORM BY SELECTING THE REASONS A POEM NOT PREVIOUSLY STUDIED IS OR IS NOT A SHAKESPEAREAN SONNET IN FORM. %20

0476

ON FIRST LOOKING INTO CHAPMANS HOMER

MUCH HAVE I TRAVELED IN THE REALMS OF GOLD,
AND MANY GOODLY STATES AND KINGDOMS SEEN,
ROUND MANY WESTERN ISLANDS HAVE I BEEN
WHICH HARDS IN FEALTY TO APOLLO HOLD.
OFT OF ONE WIDE EXPANSE HAD I BEEN TOLD
THAT DEEP-BROWED HOMER RULED AS HIS DEMESNE,
YET NEVER DID I BREATHE ITS PURE SERENE,
TILL I HEARD CHAPMAN SPEAK OUT LOUD AND BOLD.
THEN FELT I LIKE SOME WATCHER OF THE SKIES
WHEN A NEW PLANET SWIMS INTO HIS KIN,
OR LIKE STOUT CORTEZ WHEN WITH EAGLE EYES
HE STARED AT THE PACIFIC - AND ALL HIS MEN
LOOKED AT EACH OTHER WITH A WILD SURMISE ----
SILENT, UPON A PEAK IN DARIEN.

JOHN KEATS

*ON FIRST LOOKING INTO CHAPMANS HOMER *IS* *NOT* A SHAKESPEARIAN SONNET BECAUSE THE LINES OF THIS POEM ARE ORGANIZED INTO

- A. AN OCTAVE AND A QUATRAIN INSTEAD OF A SESTET AND TWO QUATRAINS.
- B. TWO SESTETS AND A COUPLET INSTEAD OF A QUATRAIN AND AN OCTAVE.
- *C. AN OCTAVE AND A SESTET INSTEAD OF THREE QUATRAINS AND A COUPLET.
- D. TWO COUPLETS AND AN OCTAVE INSTEAD OF TWO SESTETS AND A COUPLET.

*ON FIRST LOOKING INTO CHAPMANS HOMER *IS* *NOT* A SHAKESPEAREAN SONNET BECAUSE IN THIS POEM THE CONCENTRATED STATEMENT OF THEME OR APPLICATION OF THE MAJOR IDEA IS FOUND IN

- A. THE LAST QUATRAIN INSTEAD OF THE FIRST QUATRAIN.
- B. THE FIRST SESTET INSTEAD OF THE FIRST OCTAVE.
- C. THE LAST COUPLET INSTEAD OF THE FIRST QUATRAIN.
- *D. THE LAST SESTET INSTEAD OF THE LAST COUPLET.

THE STUDENT WILL COMPREHEND THE ORGANIZATION OF LINES OF A SONNET BY IDENTIFYING THE ORGANIZATIONAL PRINCIPLE WORKING IN THE LINES. %30

THAT TIME OF YEAR

THAT TIME OF YEAR THOU MAYST IN ME BEHOLD
WHEN YELLOW LEAVES, OR NONE, OR FEW, DO HANG
UPON THOSE BOUGHS WHICH SHAKE AGAINST THE COLD,
HARE RUINED CHOIRS, WHERE LATE THE SWEET BIRDS SANG.
IN ME THOU SEEST THE TWILIGHT OF SUCH DAY
AS AFTER SUNSET FADETH IN THE WEST,
WHICH BY AND BY BLACK NIGHT DOTH TAKE AWAY,
DEATHS SECOND SELF, THAT SEALS UP ALL IN REST.
IN ME THOU SEEST THE GLOWING OF SUCH FIRE
THAT ON THE ASHES OF HIS YOUTH DOTH LIE,
AS THE DEATH-BED WHEREON IT MUST EXPIRE,
CONSUMED WITH THAT WHICH IT WAS NOURISHED BY.
THIS THOU PERCEIVEST WHICH MAKES THY LOVE MORE STRONG,
TO LOVE THAT WELL WHICH THOU MUST LEAVE ERE LONG.

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WM. SHAKESPEARE

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WHAT IS THE ORGANIZATIONAL PRINCIPLE WORKING IN THE FORMAT OF THE THREE QUATRAINS?

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- *A. A SUBJECTIVE, INTERNAL PROCESS DESCRIBED IN TERMS OF AN OBJECTIVE, EXTERNAL PROCESS 4101532
- B. A CONCRETE CHANGE DESCRIBED IN TERMS OF ABSTRACT CHANGE 4101532
- C. A METONYMIC COMPARISON IN WHICH A PART STANDS FOR THE WHOLE 4101532
- D. A SYLLOGISM IN WHICH TWO PIECES OF INFORMATION LEAD TO AN INEVITABLE CONCLUSION 4101532

WHAT IS THE ORGANIZATIONAL PRINCIPLE WORKING IN THE ORDER OF THE SUBJECT MATTER IN THE THREE QUATRAINS?

4101533
4101533

- A. LEAST IMPORTANT TO MOST IMPORTANT 4101533
- B. MOST OBVIOUS TO MOST INSIGNIFICANT 4101533
- *C. MOST UNIVERSAL TO MOST INTIMATE 4101533
- D. LEAST EFFECTIVE TO MOST EFFECTIVE 4101533

WHAT IS THE ORGANIZATIONAL PRINCIPLE RELATING THE LAST COUPLET TO THE FIRST THREE QUATRAINS?

4101534
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- A. ADDITION OF A FOURTH IMAGE TO A BASE OF THREE IMAGES ESTABLISHED IN THE QUATRAINS 4101534
- *B. STATEMENT OF THE EFFECT OF THE THREE IMAGES ON THE PERSON ADDRESSED 4101534
- C. SUMMARY OF THE MEANING OF THE THREE IMAGES IN THE QUATRAINS 4101534
- D. INTRODUCTION OF AN IDEA UNRELATED TO THE THREE QUATRAINS BUT REMINISCENT OF AN EARLIER SONNET. 4101534

THE STUDENT WILL SHOW UNDERSTANDING OF EPICS AND BALLADS BY IDENTIFYING THE ELEMENT COMMON TO BOTH. %10 0103

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

EPICS AND BALLADS SHARE WHICH COMMON ELEMENT?

4100228

- A. THEY DEAL WITH THE COMEDIES AND TRAGEDIES OF DAILY LIFE. 4100228
- B. THERE EXIST SEVERAL VERSIONS OF THE SAME BALLAD OR EPIC. 4100228
- C. THEY ARE PRIMARILY DEPENDENT UPON DIALOGUE FOR THE DEVELOPMENT OF THE STORY. 4100228
- D. THEY CONSIST OF LITTLE STORIES WELDED INTO ONE UNIT. 4100228
- *E. THEY ARE NARRATIVE FORMS OF POETRY. 4100228

THE STUDENT WILL DEMONSTRATE HIS ABILITY TO TRANSLATE EPIC POETRY FROM ANGLO-SAXON VERSE TO MODERN ENGLISH PROSE BY SELECTING THE CORRECT TRANSLATION OF PORTIONS OF EPIC POETRY. %10 0468

DIRECTIONS - CIRCLE THE LETTER OF THE ANSWER WHICH CORRECTLY TRANSLATES THE FOLLOWING ANGLO-SAXON EPIC POETRY.

0148

THERE GRENFEL SUFFERED A GRIEVOUS HURT.
A WOUND IN THE SHOULDER, Gaping AND WIDE,
SINews SNAPPED AND BONE-JOINTS BROKE,
AND BEOWULF GAINED THE GLORY OF BATTLE.
GRENFEL, FATED, FLED TO THE FENS,
TO HIS JOYLESS DWELLING, SICK UNTO DEATH.
HEW KNEW IN HIS HEART THAT HIS HOURS WERE NUMBERED.

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HIS DAYS AT AN END.

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A. KING GREDEL WAS INJURED IN THE BATTLE, SO HE FLED THE BATTLE.

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B. BEOWULF FOUGHT GREDEL, WAS BEATEN, AND FLED TO HIS DWELLING WHERE HE DIED.

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C. BEOWULF CHALLENGED GREDEL TO A BATTLE WHICH GREDEL ACCEPTED, LOST, AND FLED TO HIS HOME MORTALLY WOUNDED.

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*D. BEOWULF WOUNDED GREDEL IN A BATTLE, WHEREUPON GREDEL FLED TO HIS DWELLING, MORTALLY WOUNDED.

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF POETIC TERMINOLOGY BY SELECTING THE CORRECT DEFINITIONS OF POETIC TERMS. \$20

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DIRECTIONS - BELOW ARE A NUMBER OF POETIC TERMS, EACH FOLLOWED BY FOUR POSSIBLE DEFINITIONS. SELECT THE CORRECT DEFINITION FOR EACH TERM.

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DENOTATION

4101513

A. A SUBSTITUTION OF THE PART FOR THE WHOLE.

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*B. THE DICTIONARY MEANING OF A WORD.

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C. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA.

4101513

D. EMOTIONAL OVERTONES OF A WORD.

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IMAGERY

4101514

*A. REPRESENTATION THROUGH LANGUAGE OF SENSE EXPERIENCE

4101514

B. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA

4101514

C. AN EXPRESSED COMPARISON, USING SUCH WORDS AS LIKE OR AS

4101514

D. THE DICTIONARY MEANING OF A WORD

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METAPHOR

4101515

A. AN EXPRESSED COMPARISON, USING SUCH WORDS AS LIKE OR AS

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B. THE ATTITUDE OF A WRITER TOWARD HIS SUBJECT AND AUDIENCE

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*C. AN IMPLIED COMPARISON IN WHICH A FIGURATIVE TERM IS SUBSTITUTED FOR AN IDENTIFIED WITH A LITERAL TERM

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4101515

D. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING

4101515

ALLEGORY

4101516

A. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA

4101516

B. A DICTIONARY MEANING OF A WORD

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*C. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE ONE

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TONE

4101517

A. THE CENTRAL PURPOSE OF A POEM

4101517

B. A SUBSTITUTION OF THE PART FOR THE WHOLE

4101517

C. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING

4101517

*D. THE ATTITUDE OF A WRITER TOWARD HIS SUBJECT AND AUDIENCE

4101517

ALLITERATION

4101518

*A. REPETITION OF INITIAL CONSONANT SOUNDS

4101518

B. REPETITION OF VOWEL SOUNDS

4101518

C. MEASUREMENT OF THE RHYTHM OF A POEM

4101518

D. REFERENCE TO ANOTHER MATERIAL TO REINFORCE EMOTIONS AND IDEAS

4101518

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CONNOTATION

4101519

A. AN OVERSTATEMENT OR EXAGGERATION FOR A HEIGHTENED EFFECT

4101519

*B. EMOTIONAL OVERTONES OF A WORD	4101519
C. REPETITION OF INITIAL CONSONANT SOUNDS	4101519
D. THE DICTIONARY MEANING OF A WORD	4101519
PARADOX	4101520
A. THE CENTRAL PURPOSE OF A POEM	4101520
B. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE	4101520
C. REFERENCE TO ANOTHER MATERIAL TO REINFORCE EMOTIONS AND IDEAS	4101520
*D. AN APPARENT CONTRADICTION WHICH IS NEVERTHELESS TRUE	4101520
DIRECTIONS - BELOW ARE A NUMBER OF POETIC TERMS, EACH FOLLOWED BY FOUR POSSIBLE DEFINITIONS. SELECT THE CORRECT DEFINITION FOR EACH TERM.	4101535
ALLUSION	4101535
A. SAYING LESS THAN ONE MEANS	4101535
B. SAYING THE OPPOSITE OF WHAT ONE MEANS	4101535
*C. REFERENCE TO ANOTHER MATERIAL TO REINFORCE EMOTIONS AND IDEAS	4101535
D. REPRESENTATION THROUGH LANGUAGE OF SENSE EXPERIENCE	4101535
PERSONIFICATION	4101536
*A. HUMAN ATTRIBUTES GIVEN TO AN ANIMAL, OBJECT, OR IDEA	4101536
B. REPRESENTATION THROUGH LANGUAGE OF SENSE EXPERIENCE	4101536
*C. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE ONE	4101536
D. EMOTIONAL OVERTONES OF A WORD	4101536
METER	4101537
A. GROUP OF LINES WHOSE METRICAL PATTERN AND RHYME SCHEME ARE REPEATED THROUGHOUT A POEM	4101537
B. REPETITION OF INITIAL CONSONANT SOUNDS	4101537
*C. MEASUREMENT OF THE RHYTHM OF A POEM	4101537
D. AN ACCENTED SYLLABLE MARKED BY A SHORT HORIZONTAL LINE	4101537
IRONY	4101538
A. THE ATTITUDE OF A WRITER TOWARDS HIS SUBJECT AND AUDIENCE	4101538
B. EMOTIONAL OVERTONES OF A WORD	4101538
C. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE	4101538
*D. SAYING THE OPPOSITE OF WHAT ONE MEANS	4101538
SIMILE	4101539
*A. AN EXPRESSED COMPARISON, USING SUCH WORDS AS *LIKE* OR *AS*	1539
B. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING	4101539
C. REPETITION OF VOWEL SOUNDS	4101539
D. AN IMPLIED COMPARISON IN WHICH A FIGURATIVE TERM IS SUBSTITUTED FOR OR IDENTIFIED WITH A LITERAL TERM	4101539
HYPERBOLE	4101540
*A. AN OVERSTATEMENT OR EXAGGERATION FOR A HEIGHTENED EFFECT	4101540
B. SAYING LESS THAN ONE MEANS	4101540
C. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE ONE	4101540
D. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE	4101540
ASSONANCE	4101541
A. THE DICTIONARY MEANING OF A WORD	4101541
B. REPETITION OF INITIAL CONSONANT SOUNDS	4101541
*C. REPETITION OF VOWEL SOUNDS	4101541
D. AN APPARENT CONTRADICTION WHICH IS NEVERTHELESS TRUE	4101541

STANZA	4101542
A. MEASUREMENT OF THE RHYTHM OF A POEM	4101542
B. WAVELIKE RECURRENCE OF SOUND	4101542
C. METRICAL UNIT CONSISTING OF ONE ACCENTED SYLLABLE	4101542
*D. GROUP OF LINES WHOSE METRICAL PATTERN AND RHYME SCHEME ARE REPEATED THROUGHOUT A POEM	4101542
SYMBOL	4101543
A. AN IMPLIED COMPARISON IN WHICH A FIGURATIVE TERM IS SUBSTITUTED FOR OR IDENTIFIED WITH A LITERAL TERM	4101543
B. REFERENCE TO ANOTHER MATERIAL TO REINFORCE EMOTIONS AND IDEAS	4101543
*C. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE	4101543
D. REPRESENTATION THROUGH LANGUAGE OF SENSE EXPERIENCE	4101543
UNDERSTATEMENT	4101544
A. AN EXPRESSED COMPARISON, USING SUCH WORDS AS *LIKE* OR *AS*	1544
*B. SAYING LESS THAN ONE MEANS	4101544
C. SAYING THE OPPOSITE OF WHAT ONE MEANS	4101544
-D. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE ONE	4101544
ONOMATOPOEIA	4101545
A. AN APPARENT CONTRADICTION WHICH IS NEVERTHELESS TRUE	4101545
*B. USE OF WORDS WHOSE SOUND SUGGESTS THEIR MEANING	4101545
C. REPETITION OF VOWEL SOUNDS	4101545
D. A SUBSTITUTION OF THE PART FOR THE WHOLE	4101545
THEME	4101546
A. A NARRATIVE WHICH HAS A SECOND MEANING BENEATH THE SURFACE ONE	4101546
B. SOMETHING CHOSEN TO STAND FOR OR REPRESENT SOMETHING ELSE	4101546
*C. THE CENTRAL PURPOSE OF A POEM	4101546
D. THE ATTITUDE OF A WRITER TOWARDS HIS SUBJECT AND AUDIENCE	4101546

GIVEN QUOTATIONS FROM SHORT STORIES HE HAS READ, THE STUDENT WILL TRANSLATE ABSTRACT DEFINITIONS INTO CONCRETE EXAMPLES OF LITERARY TERMS BY SELECTING FROM ALTERNATIVES THE TERM WHICH CORRECTLY DEFINES EACH QUOTATION. %80 0464

DIRECTIONS - CIRCLE THE LETTER OF THE ANSWER WHICH CORRECTLY IDENTIFIES WHAT LITERARY TERM EACH QUOTATION DEFINES. 0118

FOR HALF AN HOUR I SAT WITH STRAINING EARS. THEN SUDDENLY ANOTHER SOUND BECAME AUDIBLE..THE INSTANT WE HEARD IT, HOLMES SPRANG FROM THE BED, STRUCK A MATCH, AND LASHED FURIOUSLY WITH HIS CANE AT THE BELL-PULL...AT THE MOMENT WHEN HOLMES STRUCK THE LIGHT I HEARD A LOW, CLEAR WHISTLE, BUT THE SUDDEN GLARE FLASHING INTO MY WEARY EYES MADE IT IMPOSSIBLE FOR ME TO TELL WHAT IT WAS AT WHICH MY FRIEND LASHED SO SAVAGELY. I COULD, HOWEVER, SEE THAT HIS FACE WAS DEADLY PALE, AND FILLED WITH HORROR AND LOATHING. 4101464

- A. FORESHADOWING 4101464
- B. FOIL 4101464
- *C. CLIMAX 4101464

AT THE MOST REMOTE END OF THE CRYPT THERE APPEARED ANOTHER LESS SPACIOUS. ITS WALLS HAD BEEN LINED WITH HUMAN REMAINS, PILED TO THE VAULT OVERHEAD, IN THE FASHION OF THE GREAT CATACOMBS OF PARIS. THREE SIDES OF THIS INTERIOR CRYPT WERE STILL ORNAMENTED IN THIS MANNER. FROM THE FOURTH, THE BONES HAD BEEN THROWN DOWN, AND LAY PROMISCUOUSLY UPON THE EARTH, FORMING AT ONE POINT A MOUND OF SOME SIZE.

- A. CONFLICT
- B. FOIL
- *C. SETTING

ENOUGH, HE SAID. THE COUGH IS A MERE NOTHING. IT WILL NOT KILL ME. I SHALL NOT DIE OF A COUGH. TRUE-TRUE, I REPLIED.

- A. CONFLICT
- *B. FORESHADOWING
- C. SYMBOLISM

THIS MORNING I OVERSLEPT, SLIPPED ON THE RUG AND FELL DOWN THE STAIRS, AND THEN STEPPED ON THE CATS TAIL. THIS IS THE BEGINNING OF A GREAT DAY.

- *A. IRONY
- B. FORESHADOWING
- C. FOIL

UP AND DOWN THE FRONTIER IN THESE SHACKS, HOMES, YOU WILL FIND THINGS MADE OF TURKEY - RED CALICO, CHEAP, COMMON ELSEWHERE - HE FINGERED THE THREE-CORNERED FLAP - ITS OUR COLORS. HE PUT THE PARCEL BACK IN HIS POCKET. I BOUGHT TWO YARDS YESTERDAY AFTER - I GOT A LETTER AT HANEY.

- A. FORESHADOWING
- *B. SYMBOLISM
- C. PLOT

THERE WERE THREE MEN IN THE SLED. DAN, THE MAIL-CARRIER, CRUSTY, REFLIGERENTLY WESTERN, THE SELF-ELECTED GUARDIAN OF EVERYONE ON HIS ROUTE, HILLAS, A YOUNGER MAN, HARDLY MORE THAN A BOY, LIVING ON HIS PRE-EMPTION CLAIM NEAR THE UPPER REACHES OF THE STAGE LINE, THE THIRD, A STRANGER FROM THAT PART OF THE COUNTRY VAGUELY DESCRIBED AS THE EAST. HE WAS AS INQUISITIVE ABOUT THE COUNTRY AS HE WAS RETICENT ABOUT HIS BUSINESS THERE. DAN PLAINLY DISAPPROVED OF HIM.

- A. THEME
- B. CONFLICT
- *C. CHARACTERIZATION

HE SAID, TRUTH IS A HARD DEER TO HUNT. IF YOU EAT TOO MUCH TRUTH AT ONCE, YOU MAY DIE OF THE TRUTH. IT WAS NOT IDLY THAT OUR FATHERS FORBADE THE DEAD PLACES.

- *A. THEME
- B. CONFLICT
- C. FOIL

SLOWLY THEY STRUGGLED AHEAD, THE COLD GROWING MORE INTENSE, THE BLURS SWAYED LIKE BATTERED LEAVES ON A VINE THAT THE WIND TORE IN TWO AT LAST AND FLUNG THE LIVING BEINGS WIDE. DAN, CLINGING TO

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THE BROKEN POPE, ROLLED OVER AND FOUND HILLAS WITH THE FRAYED END OF THE LINE IN HIS HAND REACHING ABOUT THE BLACK DRIFTS FOR THE STRANGER. DAN CREEPT CLOSER, HIS MOUTH AT HILLAS EAR, SHOUTING, QUICKO RIGHT BEHIND ME IF WE ARE TO LIVE THROUGH IT. ...AFTER A FROZEN ETERNITY THEY REACHED THE END OF THE LINE FASTENED MAN-HIGH AGAINST A SECOND HAVEN OF WALL. HILLAS PUSHED OPEN THE UNLOCKED DOOR, THE THREE MEN STAGGERED IN AND FELL PANTING AGAINST THE SIDE OF THE ROOM.

- A. CLIMAX
- *B. CONFLICT
- C. SETTING

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THE STUDENT, BY CHOOSING THE CORRECT TRANSLATION OF THE FOLLOWING QUOTATIONS, WILL DEMONSTRATE HIS COMPREHENSION OF THE MATERIAL TO BE TRANSLATED. %27

0472

DIRECTIONS - SELECT THE STATEMENT WHICH BEST PARAPHRASES THE GIVEN SELECTION.

AT LENGTH I WOULD BE AVENGED. THIS WAS A POINT DEFINITELY SETTLED-- BUT THE VERY DEFINITIVENESS WITH WHICH IT WAS RESOLVED WITH IMPUNITY. A WRONG IS UNREDRESSED WHEN RETRIBUTION OVERTAKES ITS REDRESSER. IT IS EQUALLY UNREDRESSED WHEN THE AVENGER FAILS TO MAKE HIMSELF FELT AS SUCH TO HIM WHO HAS DONE THE WRONG.

- A. I MUST PUNISH THIS PERSON VERY LIGHTLY IN ORDER FOR ME TO BE AVENGED.
- *B. I MUST PUNISH THIS PERSON EXTREMELY HARSHLY IN ORDER FOR ME TO BE AVENGED.
- C. I MUST PUNISH THIS PERSON WITH REVENGE AND PITY IN ORDER FOR ME TO BE AVENGED.

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A LARGE FACE SEARED WITH A THOUSAND WRINKLES, BURNED YELLOW WITH SUN AND MARKED WITH EVERY EVIL PASSION, WAS TURNED FROM ONE TO THE OTHER OF US, WHILE HIS DEEP-SET EYES, AND HIS HIGH, THIN, FLESHLESS NOSE, GAVE HIM SOMEWHAT THE RESEMBLANCE TO A FIERCE OLD BIRD OF PREY.

- A. HIS CRUEL FACE MADE HIM LOOK LIKE AN OSTRICH.
- B. HIS HEAD WAS ENORMOUS AND HIS FACE HAD BEEN SEARED AND BURNED SO MUCH THAT HE HAD NO FLESH ON HIS NOSE.
- *C. HIS CRUEL-LOOKING FACE REMINDED ME OF AN UGLY, EVIL BIRD OF PREY.

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BASED ON HIS KNOWLEDGE OF LITERARY FORMS, THE STUDENT WILL SELECT BIOGRAPHIES FROM A LIST OF LITERARY FORMS AS THE ONLY TYPE ON THE LIST NOT WRITTEN BY THE SUBJECT HIMSELF. %10

0305

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH ITEM DOES *NOT* BELONG IN THIS GROUP?

- A. MEMOIRS
- *B. BIOGRAPHIES
- C. AUTOBIOGRAPHIES
- D. JOURNALS
- F. DIARIES

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WHEN GIVEN A STATEMENT, THE STUDENT WILL SHOW COMPREHENSION OF VARIOUS NON-FICTION ARTICLES BY RELATING THIS STATEMENTS IDEA TO THE NON-FICTION ARTICLE WHICH IS MOST SIMILAR IN MEANING BY SELECTING THAT ARTICLES TITLE FROM OTHER ALTERNATIVES: %50

0343

DIRECTIONS - READ THE STATEMENT AND THEN DETERMINE WHICH NON-FICTION ARTICLE EXPRESSES A SIMILAR IDEA. CIRCLE THE LETTER OF THAT ARTICLE.

0041

TO HAVE DETERMINATION IS ENOUGH. IF ONE HAS DETERMINATION, PLANS, ORGANIZATION, AND KNOWLEDGE ARE UNIMPORTANT.

0861

- *A. *THE SOURDOUGH EXPEDITION*
- B. *VICTORY ON EVEREST*
- C. *KON-TIKI*
- D. *CAVES OF ADVENTURE*

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JOINED CONQUESTS OF NATURE CAN BRING DIFFERENT NATIONS CLOSER TOGETHER.

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- A. *OPERATION DEEPFREEZE*
- B. *THE BLUE CONTINENT*
- *C. *VICTORY ON EVEREST*
- D. *CAVES OF ADVENTURE*

SOMETIMES ADVENTURERS ARE NOT LOOKING FOR NEW FRONTIERS TO CONQUER, BUT ARE SEEKING TO PROVE HOW OLD ONES HAD BEEN WON.

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- A. *OPERATION DEEPFREEZE*
- B. *CAPTAIN SCOTTS DIARY*
- C. *THE SOURDOUGH EXPEDITION*
- *D. *KON-TIKI*

TO GROW FROM A SUBJECTIVE VIEWPOINT TO AN OBJECTIVE VIEWPOINT IS VITAL TO MATURE LEARNING.

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- A. *ON THE ROAD*
- *B. *PREPARING FOR COLLEGE*
- C. *WINDOWS FOR THE CROWN PRINCE*
- D. *THE FIELDS OF HOME*

THE TROUBLE WITH MODERN MAN IS THAT HIS LIFE IS FRITTERED AWAY BY INSIGNIFICANT DETAILS.

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- A. *THREE DAYS TO SEE*
- B. *THE MAN IN ARRESTOS*
- C. *IRTNOG*
- *D. *GIFT FROM THE SEA*

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTERS OF THE SHORT STORIES STUDIED IN CLASS BY SELECTING THE CHARACTER WHICH IS DESCRIBED. %10

0329

DIRECTIONS - SELECT THE BEST COMPLETION.

10

IN *THE OPEN WINDOW* SAKI POKES FUN AT PEOPLE WITHOUT IMAGINATION. THE CHARACTER LACKING IMAGINATION IS

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- A. MRS. SAPPLETON.
- B. BERTIE.

C. VERA.
*D. FRAMTON.

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THE STUDENT WILL ANALYZE THE RELATIONSHIP BETWEEN SHORT STORIES
STUDIED BY CORRECTLY COMPLETING GIVEN STATEMENTS. #20

0341

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SHAWN KELVIN IN *THE QUIET MAN* IS JUST THE OPPOSITE OF

4100849

A. FRAMTON NUTTLE IN *THE OPEN WINDOW*.

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*B. MISS LYONS IN *THE ZONE OF QUIET*.

4100849

C. LEININGEN IN *LEININGEN VERSUS THE ANTS*.

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D. OTTO IN *THE HEATHEN*.

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THE TONE OF *THE ZONE OF QUIET* MOST RESEMBLES THE TONE OF

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A. *LEININGEN VERSUS THE ANTS*.

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*B. *THE HAT*.

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C. *REPORT ON THE BARNHOUSE EFFECT*.

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D. *THE GIFT OF THE MAJI*.

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THE STUDENT WILL RECALL THE THREE *MAJOR* CLASSIFICATIONS OF
POETRY BY SELECTING THEM FROM GROUPS CONTAINING DESCRIPTIONS OR
SUB-CLASSIFICATIONS. #30

0101

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

0007

WHICH ARE THE THREE *MAJOR* CLASSES OF POETRY? SELECT *ONE* FROM
EACH GROUPING BELOW.

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A. EPIC

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B. BALLAD

4100220

C. LAY

4100220

*D. NARRATIVE

4100220

F. METRICAL ROMANCE

4100220

WHICH ARE THE THREE *MAJOR* CLASSES OF POETRY? SELECT *ONE* FROM
EACH GROUPING BELOW.

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221

A. SONNET

4100221

B. ODE

4100221

C. ELEGY

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D. IDYLL

4100221

*E. LYRIC

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WHICH ARE THE THREE *MAJOR* CLASSES OF POETRY? SELECT *ONE* FROM
EACH GROUPING BELOW.

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*A. DRAMATIC

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B. DESCRIPTIVE

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C. DIDACTIC

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D. TRAGIC

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E. COMIC

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THE STUDENT WILL IDENTIFY THE CLASSIFICATION OF POETRY BY
MATCHING THE DEFINITION OR DESCRIPTION OF THE FORM TO THE

0102

CLASSIFICATION. 850

A POEM DEFINED AS A LONG NARRATIVE POEM, WRITTEN IN DIGNIFIED STYLE, WHICH CENTERS AROUND THE NOBLE DEEDS OF A NATIONAL HERO IS CALLED A %ND

- A. LYRIC.
- B. SONNET.
- C. ODE.
- *D. EPIC.
- E. PANEGRIC.

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A POEM DEFINED AS A SHORT NARRATIVE POEM, MEANT TO BE SUNG TO MUSIC, PRESENTING A SINGLE DRAMATIC OR EXCITING EPISODE IS CALLED A %ND

- A. LYRIC.
- B. SONNET.
- *C. BALLAD.
- D. EPIC.
- E. FLEGY.

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A SHORT SUBJECTIVE POEM, DESIGNED TO STIMULATE THOUGHT OR EMOTION AND STRONGLY CHARACTERIZED BY MELODY AND IMAGINATION, IS CALLED

A %ND

- A. EULOGY.
- B. TRILOGY.
- *C. EPIC.
- D. ODE.
- E. LYRIC.

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A POEM OF MOURNING OR MEDITATION ON DEATH IS KNOWN AS

- *A. AN FLEGY.
- B. AN EPITHET.
- C. AN EPITHALAMIUM.
- D. A TRAGIQUE.
- E. A EULOGY.

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WHICH OF THE FOLLOWING TYPES OF POETRY DOES *NOT* BELONG TO THIS GROUP BECAUSE IT IS NOT CONCERNED WITH DEATH

- A. DIRGE
- B. FLEGY
- C. MONODY
- D. THRENODY
- *E. PLEIADF

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THE STUDENT WILL DISTINGUISH DRAMATIC POETRY FROM OTHER TYPES BY SELECTING THE *BEST* DEFINITION OF DRAMATIC POETRY FROM A CHOICE OF DEFINITIONS. %ND

0257

SELECT THE BEST DEFINITION OF DRAMATIC POETRY FROM THE CHOICES.

0028

DRAMATIC POETRY IS THAT WHICH

- A. EMPLOYS STARTLING IMAGES.
- *B. CONTAINS DIALOGUE OR MONOLOGUE IN VERSE.
- C. USES FLOWERY LANGUAGE.
- D. PROVIDES FOR DRAMATIC POSING.
- E. OCCURS ONLY IN PLAYS.

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THE STUDENT, THROUGH HIS KNOWLEDGE OF THE POETIC PHILOSOPHIES OF THE WRITERS, WILL MATCH THE POETS DEFINITION OF POETRY WITH ITS AUTHOR. %20

0104

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH AUTHOR DEFINED POETRY AS

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POETRY IS THE IMAGINATIVE EXPRESSION OF STRONG FEELING, USUALLY RHYTHMICAL...THE SPONTANEOUS OVERFLOW OF POWERFUL FEELINGS RECOLLECTED IN TRANQUILITY.

4100229

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A. THOMAS CARLYLE

4100229

*B. WILLIAM WORDSWORTH

4100229

C. PERCY BYSSHE SHELLEY

4100229

D. SAMUEL TAYLOR COLFRIDGE

4100229

F. DYLAN THOMAS

4100229

4100229

WHICH AUTHOR DEFINED POETRY AS

4100230

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I WOULD DEFINE THE POETRY OF WORDS AS THE RHYTHMICAL CREATION OF BEAUTY. ITS SOLE ARBITER IS TASTE. WITH THE INTELLECT OR WITH THE CONSCIENCE IT HAS ONLY COLLATERAL RELATIONS. UNLESS INCIDENTALLY, IT HAS NO CONCERN WHATEVER WITH DUTY OR WITH TRUTH.

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*A. EDGAR ALLAN POE

4100230

B. OLIVER WENDELL HOLMES

4100230

C. RALPH WALDO EMERSON

4100230

D. WALT WHITMAN

4100230

F. HENRY WADSWORTH LONGFELLOW

4100230

THE STUDENT WILL DISTINGUISH THOSE QUALITIES WHICH ARE ESSENTIAL TO CHARACTERIZE A TRUE NOVEL BY SELECTING THE PHRASES THAT ARE *NOT* CHARACTERISTIC OF A TRUE NOVEL. %20

0258

SELECT THE ANSWER THAT DOES *NOT* COMPLETE THE STATEMENT CORRECTLY.

0027

A TRUE NOVEL

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A. IS A LONG STORY.

4100632

B. IS ORGANIZED TOWARD A SIGNIFICANT CONCLUSION.

4100632

C. INDUCES BELIEF.

4100632

D. IS ARTISTICALLY CONSTRUCTED.

4100632

*E. CONTAINS A LOVE STORY.

4100632

A TRUE NOVEL

4100633

*A. DEALS ONLY WITH FICTIONAL CHARACTERS.

4100633

B. DEALS CONVINCINGLY WITH PEOPLES RELATIONS TO ONE ANOTHER.

4100633

C. GIVES A PICTURE OF THE SOCIAL WORLD AS WE KNOW IT.

4100633

D. CAN BE REALISTIC, NATURALISTIC, SOCIOLOGICAL OR PSYCHOLOGICAL.

4100633

4100633

E. CAN CONTAIN A NUMBER OF SUB PLOTS.

4100633

THE STUDENT WILL SHOW KNOWLEDGE OF THE CLASSIFICATION OF A GIVEN ENGLISH NOVEL BY MATCHING TITLE TO TYPE. %90

0259

MATCH THE TITLE WITH THE TYPE OF FICTION IT REPRESENTS.

0029

- A. FANTASY
- B. GOTHIC ROMANCE
- C. ADVENTURE STORY
- D. DETECTIVE STORY
- E. STREAM OF CONSCIOUSNESS NOVEL

THE CASTLE OF OTRANTO	*B	4100634
GULLIVERS TRAVELS	*A	4100635
ROBINSON CRUSOE	*C	4100636
THE MYSTERIES OF UDOLPHO	*B	4100637
ANIMAL FARM	*A	4100638
TO THE LIGHTHOUSE	*E	4100639
IVANHOE	*B	4100640
BRAVE NEW WORLD	*A	4100641
THE MOONSTONE	*D	4100642

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE NOVEL AS A LITERARY
GENRE BY IDENTIFYING TWO CHARACTERISTIC ELEMENTS OF THE NOVEL. %10

0515

DIRECTIONS - SELECT THE BEST COMPLETION.

1

TWO CHARACTERISTIC ELEMENTS OF THE NOVEL ARE	4101890
*A. LENGTHY DESCRIPTION AND MULTIPLE SUB-PLOTS.	4101890
*B. RELATING OF FACT AND STATEMENT OF OPINION.	4101890
*C. NARRATIVE FORMAT AND CONSISTENT LINE-LENGTH.	4101890
*D. INFERRED CONCLUSIONS AND IMPLIED CHARACTER DEVELOPMENT.	4101890

THE STUDENT WILL SHOW KNOWLEDGE OF WHAT CONSTITUTES TEMPORARY
SUSPENSION OF DISBELIEF BY IDENTIFYING THE ITEM WHICH IS *NOT* AN
EXAMPLE OF MOMENTARY WILLING SUSPENSION OF DISBELIEF. %10

0182

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MOMENTARY WILLING SUSPENSION OF DISBELIEF IS EVIDENCED BY ALL THE FOLLOWING *EXCEPT*	4100447
A. ACCEPTANCE OF THE ACTORS AS THE PERSONS OF THE STORY.	4100447
B. ACCEPTANCE OF THE STAGE AS THE ACTUAL SCENE OF THE ACTION.	4100447
*C. SEARCHING FOR ANACHRONISMS IN A HISTORICAL PLAY.	4100447
D. RECOGNITION OF THE OPENING AND CLOSING OF THE CURTAIN AS THE BEGINNING AND END OF THE PLAY.	4100447
E. ACCEPTANCE OF THE ACTORS POETICAL LANGUAGE AS NATURAL.	4100447

THE STUDENT WILL APPLY HIS KNOWLEDGE OF VIEWING DRAMA BY SELECTING
A REQUISITE TO THE READING OR VIEWING OF DRAMA. %1□

0183

DIRECTIONS - SELECT THE BEST COMPLETION.

DRAMA REQUIRES THAT THE READER OR VIEWER BRING TO IT

4100448

A. A CRITICAL ATTITUDE.

4100448

*B. A MOMENTARY, WILLING SUSPENSION OF DISBELIEF.

4100448

C. A FIRM GRASP OF REALITY.

4100448

D. AN OBJECTIVE VIEWPOINT.

4100448

E. A SUBJECTIVE INTERPRETATION.

4100448

THE STUDENT WILL APPLY HIS KNOWLEDGE OF DRAMATIC CONVENTIONS BY
SELECTING THE ONE CRITERION BY WHICH THE SUCCESS OF DRAMATIC
CONVENTIONS IS JUDGED. %1□

0184

DIRECTIONS - SELECT THE BEST COMPLETION.

THE SUCCESS OF DRAMATIC CONVENTIONS DEPENDS ON THE

4100449

A. EFFECTIVENESS OF THE DIALOGUE.

4100449

B. EFFECTIVENESS OF THE SETTING.

4100449

*C. AUDIENCES WILLINGNESS TO BELIEVE THEM.

4100449

D. KIND OF DRAMA PRESENTED.

4100449

E. INTELLIGENCE OF THE AUDIENCE.

4100449

THE STUDENT WILL INDICATE KNOWLEDGE OF DRAMATIC CONVENTION BY
SELECTING THE CONVENTION THAT IS *NOT* AN EXAMPLE FROM A
LIST OF CHOICES. %1□

0185

DIRECTIONS - SELECT THE BEST COMPLETION.

ALL OF THE FOLLOWING ARE DRAMATIC CONVENTIONS *EXCEPT*

4100450

A. THE OPENING AND CLOSING OF THE CURTAIN.

4100450

B. THE GREEK CHORUS.

4100450

C. THE SOLILOQUY.

4100450

D. IMPERSONATION OR REPRESENTATION.

4100450

*E. BELIEF IN THE MESSAGE OF THE DRAMA.

4100450

THE STUDENT CAN RECALL THE ROLE SCHOOL PLAYS HAD IN THE
DEVELOPMENT OF DRAMA BY IDENTIFYING THE ROLE THEY PLAYED FROM A
LIST OF ALTERNATIVES. %1□

0186

DIRECTIONS - SELECT THE BEST COMPLETION.

SCHOOL AND UNIVERSITY PLAYS OF THE ELIZABETHAN PERIOD

4100451

A. HAD NO INFLUENCE ON ELIZABETHAN DRAMA BECAUSE THEY WERE THE
WORK OF AMATEURS.

4100451

*B. DID INFLUENCE ELIZABETHAN DRAMA BY TRANSMITTING CLASSIC
INFLUENCE AND CRITICISM.

4100451

C. DID INFLUENCE ELIZABETHAN DRAMA BECAUSE THEY APPEALED TO THE
IMMATURE TASTE OF UNEDUCATED MASSES.

4100451

4100451

111

- D. HAD NO INFLUENCE ON ELIZABETHAN DRAMA BECAUSE THEY WERE
 CONFINED TO THE SCHOOLS.
 E. DID INFLUENCE ELIZABETHAN DRAMA BECAUSE IT WAS BY WRITING
 SUCH PLAYS THAT SHAKESPEARE SERVED HIS APPRENTICESHIP.

4100451
 4100451
 4100451
 4100451

BY MATCHING THE DESCRIPTION OF THE BELIEF TO ITS NAME AND THE
 WORK IN WHICH IT IS EXEMPLIFIED, THE STUDENT WILL SHOW HIS
 COMPREHENSION OF THE BELIEF WITH THE ENGLISH LITERARY WORK WHICH
 REFLECTED IT. %10

0092

MATCH THE WORD WITH ITS DEFINITION.

6

MATCH THE *ISM* TO THE STATEMENT AND WORKS BELOW.

- A. ATHEISM
 B. PANTHEISM
 C. DEISM
 D. HUMANISM
 E. CALVINISM

4100201
 4100201
 4100201
 4100201
 4100201
 4100201
 4100201
 4100201

THE DOCTRINE OF THE PERFECTABILITY OF MAN *D

NATURAL RELIGION BASED ON REASON AS OPPOSED TO REVEALED
 RELIGION *C

0202
 202

DISBELIEF IN GOD *A

4100203

FAITH IN NATURE AS BOTH REVELATION OF THE DEITY AND THE DEITY
 ITSELF *B

0204
 204

THE DOCTRINE BASED ON TOTAL DEPRAVITY, PRE-DESTINATION, AND
 PARTIAL ATONEMENT *E

4100205
 4100205

THE PHILOSOPHY REFLECTED IN *PARADISE LOST* *E

4100206

THE PHILOSOPHY REFLECTED IN *ESSAY ON MAN* *C

4100207

THE PHILOSOPHY REFLECTED IN *LINES COMPOSED A FEW MILES ABOVE
 TINTERN ABBEY* *B

4100208
 4100208

THE PHILOSOPHY REFLECTED IN *UTOPIA* *D

4100209

THE PHILOSOPHY REFLECTED IN *QUEEN MARY* *A

4100210

LITERARY WORKS AND AUTHORS

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE CHARACTER OF
 CYRANO DE BERGERAC BY ANSWERING QUESTIONS CONCERNING THIS
 CHARACTER. %10

0545

DIRECTIONS-- SELECT THE BEST COMPLETION.

0163

CONVERSING WITH HIS FRIEND, LE BRET, CYRANO CONFESSES THAT HE HATES THE ACTOR, MONTELEURY, BECAUSE

2062

- A. THE ACTOR HAS PLAGIARIZED A POEM OF CYRANO'S.
- *B. MONTELEURY IS A LAMESTABLE ACTOR, BUT CYRANO'S REAL REASON IS A PRIVATE ONE.
- C. THE ACTOR IS A SYCOPHANT WHOSE FAWNING TOWARD ROYALTY ANNOYS CYRANO.
- D. MONTELEURY'S REPUTATION AS A *LADY'S MAN* INFURIATES CYRANO.

RESPONDING TO VALVERT'S INSULT CONCERNING THE SIZE OF HIS NOSE, CYRANO RESPONDS BY

2063

- A. THROWING HIS HAT TO THE AUDIENCE.
- B. DRAWING HIS SWORD FOR BATTLE.
- *C. COMPOSING A WITTY AND CONTEMPTUOUS REPLY.
- D. BECOMING ENRAGED AND DEMANDING SATISFACTION.

IN ANSWER TO THE CROWD'S ANGER FOR HIS HAVING CLOSED THE PLAY, CYRANO QUIETS THEM BY

2064

- *A. DONATING MONEY FROM THE REFUNDS.
- B. EXPLAINING HIS REASONS TO THEM.
- C. DARING THE BRAVEST TO DUEL HIM.
- D. ALLOWING MONTELEURY TO ACT.

RESPONDING GRANDIOSELY TO THE YOUNG FRUITVENDOR'S CONCERN FOR HIS HUNGER, CYRANO PATERNALLY TELLS HER

2065

- A. FOOD DOESN'T REALLY INTEREST HIM.
- B. HE HAS MORE MONEY AT HOME.
- *C. HE WOULD GRATEFULLY ACCEPT A SINGLE GRAPE.
- D. RAGENEAU, THE BAKER, WILL FEED HIM.

ONE ONLY THING IN THE WORLD WHICH CYRANO FEARS IS

2066

- A. THAT PEOPLE WILL LAUGH AT HIM.
- B. THAT ROXANNE WILL FIND HIM UGLY.
- C. THAT PEOPLE THINK HE IS A BRAGGART.
- *D. THAT ROXANNE WILL LAUGH AT HIM.

CYRANO ACCEPTS INSULTS FROM CHRISTIAN, BECAUSE

2067

- A. CHRISTIAN IS A MERE *COUNTRY BOY,* AND CYRANO CANNOT BRING HIMSELF TO DUEL HIM.
- *B. ROXANNE HAS ASKED CYRANO TO PROTECT CHRISTIAN BECAUSE SHE IS IN LOVE WITH HIM.
- C. AT FIRST GLANCE, CHRISTIAN'S PHYSICAL SIZE IS SO IMPRESSIVE, EVEN CYRANO IS IMPRESSED.
- D. TO DUEL WITH CHRISTIAN WOULD BRING UPON CYRANO, THE DISPLEASURE OF THE CADETS.

AS HE HEROICALLY DIES AT THE CONCLUSION OF ACT V, CYRANO SAYS HE TAKES WITH HIM INTO ETERNITY

2068

- A. HIS COURAGE.
- B. HIS TATTERED CAPE.
- C. HIS HONOR.
- *D. HIS WHITE PLUME.

CYRANO VISITS ROXANNE AT THE NUNNERY EACH WEEK FOR FOURTEEN YEARS TO

2069

- *A. BRING HER NEWS OF COURT AND SOCIETY.
- B. BRING HER MONEY FOR SUPPORT.
- C. SHOW HER THE LATEST FASHIONS.
- D. SHOW HER HIS AFFECTION FOR HER.

UNDER THE CLOAK OF DARKNESS, CYRANO SPEAKS TO ROXANNE OF HIS LOVE FOR HER, BECAUSE HE

2070

- A. IS TRYING TO HELP HIS FRIEND CHRISTIAN.
- B. KNOWS HE IS GOING OFF TO WAR AND MAY NOT RETURN.
- *C. SEIZES HIS ONE CHANCE TO SPEAK TO HER UNSEEN.
- D. MOMENTARILY GIVES IN TO THE IMPULSE.

THE CAUSE OF CYRANO'S OBVIOUS EXCITEMENT IN THE PASTRY SHOP OF BAGANEAU, THE BAKER, WAS CAUSED BY THE

2071

- A. ANTICIPATION OF THE FORTHCOMING BATTLE AT ANRAS.
- B. DESCRIPTION OF THE PRECEDING NIGHT'S DUEL.
- *C. PROSPECT OF ROXANNE'S VISIT.
- D. SIGHT OF ALL THE BAKERY GOODS.

THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF THE LANGUAGE IN *CYRANO DE BERGERAC* BY CHOOSING THE BEST PARAPHRASE OF SELECTED LINES FROM THE PLAY. %50

0546

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT CYRANO MEANT WHEN HE TOLD VALVERT, YOU SHALL DIE....EXQUISITELY.

2072

- *A. YOUR DEATH WILL BE OF ARTISTIC PROPORTIONS.
- B. YOUR DEATH WILL MAKE YOU IMMORTAL.
- C. I WILL SO ARRANGE YOUR DEATH THAT PEOPLE WILL LONG REMEMBER YOU.
- D. YOUR DEATH WILL BE PAINFUL.

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT CYRANO MEANT WHEN HE SAID TO MONTELUERY, FULL MOON, ECLIPSE YOURSELF

2073

- A. GET OUT OF HERE
- B. GET OFF THE STAGE, FAT BOY
- C. QUIT THE STAGE IMMEDIATELY
- *D. OAF, LEAVE AT ONCE

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT CYRANO MEANT WHEN HE SAID TO SISTER MARGARITE, IT'S FRIDAY, SISTER. I ATE MEAT AGAIN.

2074

- A. I THINK YOUR RULES AND REGULATIONS ARE OBSOLETE, SISTER.
- *B. I AM PLAYING THE ROGUE BY TEASING YOU AGAIN, SISTER.
- C. I HOPE YOU UNDERSTAND THAT I'M NOT A CATHOLIC, SISTER.
- D. YOU KNOW, SISTER, RULES ARE MADE TO BE BROKEN.

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT VALVERT MEANT WHEN HE SAID TO CYRANO, YOUR NOSE IS RATHER LARGE.

2075

- A. YOU ARE UGLY AND I DON'T LIKE YOU.
- *B. I'M TRYING TO INSULT AND EMBARRASS YOU.
- C. I'M TRYING TO INSULT YOU AND NOT DOING IT VERY WELL.
- D. I'M TIRED OF PEOPLE LIKE YOU.

WHICH OF THE FOLLOWING BEST DESCRIBES WHAT ROXANNE MEANT WHEN SHE SAID TO CYRANO, I'VE ONLY LOVED ONE MAN IN MY LIFE AND I'VE LOST HIM TWICE.

2076

- A. AS YOU READ CHRISTIAN'S LETTER, YOU REMIND ME OF THE GRIEF I FELT WHEN HE DIED FOURTEEN YEARS AGO.
- B. CHRISTIAN IS DEAD AND I CAN NO LONGER LOVE ANYONE.
- *C. I NOW UNDERSTAND THAT IT WAS YOU WHOM I LOVED ALL THESE YEARS.
- D. CHRISTIAN IS DEAD AND NOW YOU ARE DYING.

THE STUDENT WILL DEMONSTRATE HIS UNDERSTANDING OF SIGNIFICANT
SPOKEN LINES IN *CYRANO DE BERGERAC* BY MATCHING THE QUOTATIONS
WITH THEIR SPEAKERS. 10m

0547

DIRECTIONS-- MATCH THE QUOTATION AND SPEAKER.

0164

BUT, IF YOU LOVE HER, MAN, ... SPEAK TO HER

2077

- A. CHRISTIAN
- B. VALVERT
- *C. LE BRET
- D. CYRANO

DOES NOT ARISTOPHANES MENTION A MYTHOLOGICAL MONSTER CALLED HIPPO
ELEPHANTOCAMULUSO SURELY, HERE WE HAVE THE ORIGINAL.

2078

- *A. CYRANO
- B. LE BRET
- C. COMTE DE GUICHE
- D. VALVERT

LIGHTLY, I TOSS MY HAT AWAY ...

2079

- A. ROGFNIAN
- *B. CYRANO
- C. VALVERT

TELL THAT TO ALL THE WORLD... AND THEN, TO ME, VERY SOFTLY SAY,
SHE LOVES YOU NOT...

2080

- *A. LE BRET
- B. CYRANO
- C. CHRISTIAN
- D. DE GUICHE

AH, YOU TOO VANITY. I KNEW YOU'D OVERTAKE ME IN THE END.

2081

- A. LE BRET
- B. CHRISTIAN
- *C. CYRANO
- D. DE GUICHE

THAT SILENIUS WHO CANNOT HOLD HIS BELLY IN HIS ARMS STILL DREAMS OF
BEING SWEETLY DANGEROUS WITH THE LADIES.

2082

- A. MONOTFLUY
- *B. CYRANO
- C. DE GUICHE
- D. LE BRET

AND, AS I END THE REFRAIN -- THRUST HOME

2083

- A. LE BRET
- B. DE GUICHE
- C. CHRISTIAN
- *D. CYRANO

WHEN THAT MOMENT COMES TO YOU AND ME, WHAT WORDS WILL YOU

- A. CYRANO
- *B. ROXANNE
- C. CHRISTIAN
- D. DE GUICHE

I DREAM ... AND I FORGET ... AND THEN I SEE THE SHADOW OF MY
PROFILE ON THE WALL ... OH, MY FRIEND, I HAVE NO MORE ILLUSIONS

2085

- A. DE GUICHE
- B. ROXANNE
- *C. CYRANO
- D. LE BRET

YES ... TO CYRANO, ... AND TROUBLEO

2086

- A. DE GUICHE
- B. VALVERT
- *C. LE BRET
- D. RAGANEAU

THE STUDENT WILL DEMONSTRATE HIS UNDERSTANDING OF SIGNIFICANT
SPOKEN LINES IN *CYRANO DE BERGERAC* BY MATCHING THE QUOTATION
WITH THE PERSON TO WHOM IT IS SPOKEN. %100

0548

DIRECTIONS-- MATCH THE QUOTATION WITH THE PERSON SPOKEN TO OR
ABOUT.

0165

HUT, IF YOU LOVE HER, MAN ... SPEAK TO HERO

2087

- A. CHRISTIAN
- *B. CYRANO
- C. VALVERT
- D. LE BRET

DOES NOT ARISTOPHANES MENTION A MYTHOLOGICAL MONSTER CALLED
HIPPOELEGHANTO CAMELUSO SURELY, HERE WE HAVE THE ORIGINAL.

2088

- A. CYRANO
- B. LE BRET
- C. COMTE DE GUICHE
- *D. VALVERT

LIGHTLY, I TOSS MY HAT AWAY ...

2089

- A. RAGANEAU
- B. CYRANO
- *C. VALVERT
- D. LE BRET

TELL THAT TO ALL THE WORLD ... AND THEN TO ME, VERY SOFTLY SAY,
SHE LOVES YOU NOT.

- A. LE BRET
- *B. CYRANO
- C. CHRISTIAN
- D. DE GUICHE

OH, YOU TOO VANITY. I KNEW YOU'D GET ME IN THE END.

2091

- A. ROXANNE
- B. NO ONE IN PARTICULAR
- *C. PROBABLY TO THE AUDIENCE
- D. SISTER MARGARITE

THAT SILENIUS WHO CANNOT HOLD HIS BELLY IN HIS ARMS STILL DREAMS
OF BEING SWEETLY DANGEROUS WITH THE LADIES.

2092

- A. MONTELURY
- B. CYRANO
- C. DE GUICHE
- *D. LE BRET

AS I END THE REFRAIN -- THRUST HOME

2093

- *A. VALVERT
- B. DE GUICHE
- C. CYRANO
- D. LE BRET

WHEN THAT MOMENT COMES TO YOU AND ME, WHAT WORDS WILL YOU

- *A. CHRISTIAN
- B. LE BRET
- C. DE GUICHE
- D. VALVERT

I DREAM ... AND I FORGET ... AND THEN I SEE THE SHADOW OF MY
PROFILE ON THE WALL ... OH, MY FRIEND, I HAVE NO MORE ILLUSIONS

- A. CYRANO
- B. DE GUICHE
- *C. LE BRET
- D. ROXANNE

YES ... FOR CYRANO, ... AND FOR TROUBLE.

- A. LE BRET
- *B. THE CROWD
- C. ROGANEAU
- D. NOBODY IN PARTICULAR

THE STUDENT WILL BE ABLE TO SHOW UNDERSTANDING OF THE MEANING OF
WORDS AS SEEN IN CONTEXT BY CHOOSING THE CORRECT MEANING FROM
SEVERAL ALTERNATIVES. VOCABULARY WORDS ARE FROM RAY BRADBURY'S
FAHRENHEIT 451.

DIRECTIONS-- SELECT THE MEANING WHICH *BEST* DEFINES THE
STARRED WORD.

WITH THE BRASS NOZZLE IN HIS FISTS, WITH THIS GREAT *PYTHON*
SPITTING ITS VENOMOUS KEROSENE UPON THE WORLD, THE BLOOD POUNDED
IN HIS HEAD, AND HIS HANDS WERE THE HANDS OF SOME AMAZING
CONDUCTOR PLAYING ALL THE SYMPHONIES OF BLAZING AND BURNING TO
BRING DOWN THE TATTERS AND CHARCOAL RUINS OF HISTORY.

PYTHON

- A. WATER HOSE
- B. NEW IDEA
- *C. STRANGLING FORCE
- D. AIR PRESSURE

...BUT HE KNEW HIS MOUTH HAD ONLY MOVED TO SAY HELLO, AND THEN
WHEN SHE SEEMED HYPNOTIZED BY THE *SALAMANDER* ON HIS ARM AND THE
PHOENIX-DISC ON HIS CHEST, HE SPOKE AGAIN.

SALAMANDER

- *A. HEAT-TOLERANT LIZARD
- B. MOSQUITO
- C. BEE-TYPE INSECT
- D. SPIDER

PHOENIX

- A. DEVOURING OCTOPUS
- B. IMMORTAL REPTILE
- *C. MYTHICAL RESURRECTED BIRD

D. CAPTIVATING SWAN

THREE SECONDS LATER, THE GAME WAS DONE, THE RAT, CAT, OR CHICKEN, SLAUGHTERED HALF ACROSS THE AREAWAY, GRIPPED IN GENTLING PANS WHILE A FOUR-INCH HOLLOW STEEL NEEDLE PLUNGED DOWN FROM THE *PROBOSCIS* OF THE HOUND TO INJECT MASSIVE JOLTS OF MORPHINE OR PROCAINE. THE PAWN WAS THEN TOSSED IN THE INCINERATOR.

2263

PROBOSCIS

- A. HOLLOW, PIERCING TONGUE
- *B. LONG, SUCKING TRUCK-NOSE
- C. LIGHT-BLINDING EYE
- D. MECHANICAL GENERATOR

...YOU HAD THE IMPRESSION THAT SOMEONE HAD TURNED ON A WASHING MACHINE OR SUCKED YOU UP IN A GIGANTIC VACUUM. YOU DROWNED IN MUSIC AND PURE *CACOPHONY*.

2264

CACOPHONY

- A. EXHILARATING SYMPHONY
- B. LOW PITCH
- C. VAGUE RUMBLING
- *D. HARSH DISCORD

THEY SAT AND THE CARDS WERE DEALT. IN BEATTY'S SIGHT, MONTAG FELT THE GUILT OF HIS HANDS. HIS FINGERS WERE LIKE *FERRETS* THAT HAD DONE SOME EVIL AND NOW NEVER RESTED, ALWAYS STIRRED AND PICKED AND HID IN POCKETS, MOVING FROM UNDER BEATTY'S ALCOHOL-FLAME STARE.

2265

FERRETS

- A. SHARP SPIKES
- B. MAGNETS
- C. CLUTCHING PRONGS
- *D. PREYING EYES

HE WAS AFRAID TO GET UP--AFRAID HE MIGHT NOT BE ABLE TO GAIN HIS FEET AT ALL, WITH AN *ANAESTHETIZED* LEG.

2266

ANAESTHETIZED

- A. ARTIFICIAL
- *B. INSENSITIVE
- C. CRUSHED
- D. PAINFUL

THE BEETLE CAME IN A SINGLE WHISTLING, *TRAJECTORY,* FIRED AN INVISIBLE RIFLE.

2267

TRAJECTORY

- *A. CURVED PROJECTILE
- B. SPEED
- C. FIRFARM
- D. MOMENT

FOR THE FIRST TIME IN A DOZEN YEARS, THE STARS WERE COMING OUT ABOVE HIM, IN GREAT PROCESSIONS OF WHEELING FIRE. HE SAW A GREAT *JUGGERNAUT* OF STARS FORM IN THE SKY AND THREATEN TO ROLL OVER AND CRUSH HIM.

2268

- *B. OVER-POWERING DESTRUCTIVE FORCE
- C. ARRAY
- D. ALL-ENCOMPASSING ANIMATION

THE STUDENT WILL SHOW UNDERSTANDING OF PART I, *THE HEARTH AND THE SALAMANDER* IN *FAHRENHEIT 451* BY INTERPRETING THE ACTION WHICH TAKES PLACE IN THAT PART. %4n 0573

DIRECTIONS-- SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION. 0191

HOW DOES CLARISSE SET THE STAGE FOR THE CHANGE THAT TAKES PLACE IN MONTAG'S LIFE? 2269

- *A. SHE SHOWS FEAR OF DEHUMANIZATION THROUGH AUTOMATION.
- B. SHE GIVES EXAMPLES TO SHOW HER MISTRUST OF MACHINES.
- C. SHE PROVOKES HIM TO ANTAGONIZE HIS WIFE.
- D. SHE SHOWS LACK OF HONESTY AND MISTRUST IN MONTAG.

WHAT INFLUENCE DOES THE MECHANICAL HOUND HAVE ON MONTAG? 2270

- A. IT CAUSES ADDITIONAL REBELLION IN MONTAG.
- B. IT SHOWS HIM HOW TO DEAL WITH MILDRED.
- C. IT SHOWS HIM THE STUPIDITY OF COMPUTERS.
- *D. ITS ACTIONS CAUSE FEAR IN MONTAG.

WHAT DOES MONTAG MEAN BY BEING *REALLY HOTHERED* WHEN HE CONVERSES WITH MILDRED? 2271

- A. HE IS CONCERNED ABOUT HIS WIFE MILDRED'S HEALTH.
- *B. HE IS CONCERNED THAT MILDRED THINK ABOUT IMPORTANT ISSUES.
- C. HE IS CONCERNED THAT CAPTAIN BEATTY NOT DISCOVER HIS IDEAS.
- D. HE IS CONCERNED THAT CAPTAIN BEATTY NOT COME TO HIS HOUSE.

WHAT SEEMS TO BE THE LIFE GOAL OF THE SOCIETY IN WHICH MONTAG LIVES? 2272

- A. DOING AWAY WITH MINORITIES
- B. GETTING MINORITIES TO THINK
- C. EDUCATIONAL AND CULTURAL DEVELOPMENT
- *D. HAPPINESS AND PLEASURE

THE STUDENT WILL COMPREHEND THE MEANING OF THE TITLES OF EACH OF THE THREE PARTS OF *FAHRENHEIT 451* BY INTERPRETING THE MAIN POINT OF EACH SECTION. %3n 0574

DIRECTIONS-- SELECT THE STATEMENT WHICH BEST ANSWERS THE QUESTION. 0192

HOW DOES *PART I--THE HEARTH AND THE SALAMANDER* REFLECT MONTAG'S LIFE AS A FIREMAN? 2273

- A. IT INDICATES MONTAG'S FEELINGS FOR CAPTAIN BEATTY.
- B. IT SHOWS HOW THE HEARTH WAS PURSUED BY THE SALAMANDER.
- *C. IT SHOWS HOW BOTH OBJECTS DEVoured PEOPLE'S FREEDOM.
- D. IT INDICATES MONTAG'S FEELINGS TOWARD HIS WIFE.

WHAT MEANING DOES *PART II--THE SIEVE AND THE SAND* IMPART IN AN APPRAISAL OF MONTAG'S LIFE? 2274

- A. HIS JOB AS FIREMAN WOULD NOT ACCOMPLISH ANYTHING.
- *B. HE HAD NOT FULLILLED HIS IDEALS THROUGHOUT LIFE.

- C. HE HAD RUN AWAY FROM HIS DUTIES AS A FIREMAN.
- D. HE HAD FORCED FABER TO GIVE HIMSELF UP.

WHAT DOES *PART III--BURNING BRIGHT* HAVE TO DO WITH MONTAG'S PILGRIMAGE TOWARDS LIFE?

2275

- *A. HIS OWN HOME AND PAST LIFE STYLE WERE OBLITERATED.
- B. HIS IDEAS FOR HUMANE LIVING WERE DESTROYED.
- C. HIS JOB AND FRIENDS WERE DESTROYED BY FIRE.
- D. HIS WIFE AND HER FRIENDS WERE BURNED.

THE STUDENT WILL ANALYZE THE TITLE ATTRIBUTED TO EACH OF THE THREE PARTS OF *FAHRENHEIT 451* BY ILLUSTRATING THE RELATIONSHIP OF THESE PARTS TO THE TOTAL STORY. *10

0575

DIRECTIONS-- SELECT THE STATEMENT WHICH *BEST* ANSWERS THE QUESTION.

0193

HOW DO THE THREE SECTIONS EACH REFLECT THE FANTASY OF THE BOOK TITLE, *FAHRENHEIT 451*?

2276

- A. KNOWLEDGE CAN NEVER BE DESTROYED UNLESS MEN CHOOSE TO NOT THINK.
- *B. EVEN THOUGH WRITTEN EXPERIENCE CAN BE DESTROYED, REFLECTION ON LEARNED EXPERIENCE CAN BE ILLUMINATING FOR THE FUTURE.
- C. THESE THREE SHOW STEPS IN PERSON'S LIFE--YOUTH, ADULTHOOD, AND OLD AGE.
- D. WRITTEN WORKS ARE EASILY DESTROYED WHEN PEOPLE ARE PRONE TO HAVE CONTINUAL PLEASURE.

THE STUDENT WILL SHOW UNDERSTANDING OF *PART II--THE SIEVE AND THE SAND* IN *FAHRENHEIT 451* BY SELECTING THE CORRECT INTERPRETATION OF THE ACTION WHICH TAKES PLACE IN THAT PART. *8

0576

DIRECTIONS-- SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION.

0194

WHY DOES MONTAG REFLECT ON HIS ENCOUNTER WITH THE OLD MAN FABER AFTER THE PHONE RINGS AT HOME?

2277

- A. HE WANTS TO TURN HIM IN.
- B. HE WANTS TO DISCUSS HIM WITH MILDRED.
- *C. HE WANTS TO FIND OUT MORE ABOUT KNOWLEDGE RECLAMATION.
- D. HE TRIES TO OBJECTIFY WORDS FOR BEATTY.

WHY DIDN'T MONTAG TURN FABER IN WHEN HE MET HIM IN THE PARK THE FIRST TIME?

2278

- A. HE TRIED TO GET MORE EVIDENCE AGAINST FABER.
- B. HE WAS INTERESTED IN KNOWLEDGE, TOO.
- C. HE FELT FABER WAS OLD AND BECOMING CHILDISH.
- D. HE THOUGHT MILDRED WOULD BE INTERESTED IN MEETING FABER.

ACCORDING TO FABER AND MONTAG, WHY ARE BOOKS SUCH AS THE BIBLE IMPORTANT?

2279

- A. SEVERAL HISTORICAL BOOKS LIKE THE BIBLE WERE INACCURATE.
- B. LITERATURE COULD BE SEEN IN ITS CONTEMPORARY SETTING.
- C. POETICAL WORKS WERE GIVEN ONLY ON TELEVISION.
- *D. THERE MAY BE ONLY A FEW COPIES REMAINING IN THE COUNTRY.

WHY DOES MONTAG THREATEN TO BURN FABER

2280

- *A. HE PRESSURES HIM TO ACT.
- B. HE TRIES TO TURN HIM IN TO BEATTY.
- C. HE REALIZES WHAT A FOOL HE *MONTAG* HAS BEEN.
- D. FABER IS WITHHOLDING INFORMATION.

IN RESPONSE TO MONTAG'S PLAN, WHAT DOES FABER MEAN BY *THE SALAMANDER DEVOURS HIS TAIL*?

2281

- *A. FIREMEN WOULD BE DESTROYING THEMSELVES.
- B. METAMORPHOSIS NOW BECOMES COMPLETE WITH THE ANIMAL.
- C. HIGHER AUTHORITY WILL DESTROY THE FIREMEN.
- D. MANY FIREMEN WOULD RESIGN AND FIND OTHER EMPLOYMENT.

WHAT ATTITUDE DO MILDRED AND HER FRIENDS HAVE TOWARD CHILDREN?

2282

- A. UNDERSTANDING AND LOVE FOR HUMAN QUALITIES.
- *B. TOLERATION AND NONINTERFERENCE WITH ONE'S PERSONAL LIFE.
- C. HATE AND DISTRUST DUE TO THEIR ANNOYANCE.
- D. THEY FOUND CHILDREN BURDENSOME WHEN NOT IN SCHOOL.

IN WHAT KIND OF A WORLD WOULD FABER FEEL IT IS ALL RIGHT TO HAVE FUN?

2283

- A. WHEN ONE REAPS THE BENEFITS OF SUCH EFFORT
- *B. A WORLD WHICH WAS PERFECT
- C. IN NO KIND OF WORLD
- D. A WORLD WHICH STILL HAD PROBLEMS ALTHOUGH COMPUTERIZED

AT THE END OF THIS PART, MONTAG AND HIS FELLOW FIREMEN WERE SENT TO DESTROY MONTAG'S HOUSE. WHY?

2284

- A. THE SALAMANDER WAS CONTROLLED BY BEATTY WHO WANTED TO GET EVEN WITH GUY.
- B. IT WAS A MISTAKE BECAUSE MILDRED WANTED GUY HOME.
- C. IT WAS A MISTAKE WHICH WAS FOUND AFTER THE HOUSE BURNT.
- *D. THE WOMEN HAD PROBABLY TURNED HIS NAME IN FOR HAVING BOOKS.

THE STUDENT WILL SHOW UNDERSTANDING OF *PART III--BURNING BRIGHT* IN *FAHRENHEIT 451* BY INTERPRETING THE ACTION WHICH TAKES PLACE IN THAT PART. *13*

0577

DIRECTIONS-- SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION.

0195

WHO HAD TURNED IN THE ALARM FOR MONTAG'S HOUSE?

2285

- A. CLARISSA
- B. BEATTY
- *C. MILDRED
- D. FABER

WHY DOES MONTAG FEEL DETACHED FROM HIS HANDS WHEN HE FIRES THE FLAME-THROWER AT BEATTY?

2286

- A. IT IS AS THOUGH FABER WERE DOING IT.
- *B. HE DOES NOT WANT TO KILL BEATTY AND FEELS THE MECHANICAL PART OF HIM IS DOING IT.
- C. SOME FORCE OF WHICH HE IS UNAWARE IS AIMING AT AND THEN KILLING BEATTY.
- D. HE FEELS SATISFACTION IN KNOWING THAT BEATTY IS REALLY KILLING HIMSELF.

- WHAT REMOVES THE MECHANICAL HOUND FROM THE SCENE?
- A. THIS NATURALLY FOLLOWS AFTER BEATTY'S DEATH.
 - *B. MONTAG'S DESTRUCTION WITH THE FLAME-THROWER.
 - C. IT IS RECALLED BY THE FIRE STATION FOR ANOTHER CALL.
 - D. ITS SIGNALS FROM BEATTY WERE CONFUSED.

2287

AFTER BEATTY'S DEATH, MONTAG CONCLUDES *BEATTY WANTED TO DIE*.
WHY?

2288

- *A. ACCORDING TO FREE THINKERS BEATTY WAS RESTRAINING HUMAN PROGRESS.
- B. MONTAG CONCLUDED THAT BEATTY ASKED HIM TO DO IT.
- C. THE MECHANICAL HOUND WANTED MONTAG TO DO THIS.
- D. FABER HAD ENCOURAGED MONTAG TO KILL HIM.

WHILE IN THE GAS STATION, MONTAG HEARD THAT WAR WAS DECLARED.
HOW DID HE REACT?

2289

- A. HE FELT THAT MANY PROBLEMS WOULD BE SOLVED.
- B. HE THOUGHT THE REPORT MUST HAVE BEEN FICTITIOUS.
- C. HE HEARD OTHER VOICES OUTSIDE THE ALUMINUM WALL AND SO DID NOTHING.
- *D. HE WANTED TO FEEL THE SHOCK THIS IMPOSED.

HOW DID MONTAG OUTSMART THE MECHANICAL HOUND THIS TIME DURING THE CHASE?

2291

- A. HE DID WORK AS PREVIOUSLY WITH THE FLAME-THROWER.
- *B. HE BATHED IN LIQUOR AND USED FABER'S OLD CLOTHES.
- C. HE FOUND MOTH CAKES AND THEN RUBBED THEM ON HIMSELF.
- D. HE SWAM ACROSS THE RIVER UNTIL THE HOUND COULDN'T PURSUE HIM.

WHAT, PERHAPS, WAS THE *GREATEST* DIFFERENCE BETWEEN THE CITY AND THE COUNTRY ON THE OTHER SIDE OF THE RIVER?

2292

- A. THE CITY ALLOWED PURE AIR AND SUNSHINE.
- *B. THE COUNTRY ALLOWED FREEDOM TO THINK AND ACT.
- C. THE COUNTRY ALLOWED GREATER AUTOMATION AND WORK.
- D. THE CITY ALLOWED CLOSER CONTACT WITH GOOD FRIENDS.

WHY DOES HE THINK ABOUT CLARISSE NOW WHILE ON HIS JOURNEY ON THE RAILROAD TRACKS?

2293

- A. HE WAS ASLEEP AND WAS DREAMING ABOUT FREEDOM.
- B. HE REALIZED HE WOULD FIND HER IF HE WALKED FAR ENOUGH.
- *C. HE REALIZED SHE HAD GONE THROUGH THE SAME THINGS HE WAS DOING.
- D. HE RECALLED THE ROMANTIC THOUGHTS SHE HAD.

HOW DID THIS FIRE HAVE A DIFFERENT EFFECT ON MONTAG?

2294

- A. IT WAS COOLING AND SOOTHING, WHICH HE NEEDED.
- *B. IT WAS WARMING, NOT BURNING.
- C. IT WAS PURIFYING BUT HOT.
- D. IT WAS PENETRATING INTO HIS THOUGHT-LIFE.

WHY DOES GRANGER MENTION THE PHOENIX AFTER THE BOMB WHICH DESTROYED THE CITY?

2295

- A. HE CONCLUDES THAT NO HOPE EXISTS FOR MANKIND.
- B. HE COMPLAINS ABOUT THE FUTURE OF MANKIND.
- C. HE CONTESTS THE BIRD'S ACTION FOR MAN.
- *D. HE COMPARES THE BIRD TO MAN NEEDING REBIRTH.

WHAT DOES GRANGER TELL MONTAG IS HIS MOST IMPORTANT FUNCTION NOW?

2296

- *A. TO *REMEMBER* SO THAT PERHAPS OTHERS WILL BENEFIT LATER.
- B. TO *INFORM* THE REMAINING PEOPLE IN THE CITY.

- C. TO *SHARE* HIS WISDOM WITH FELLOW TRAVELERS.
- D. TO *WRITE* A BOOK FORMULATING HIS IDEAS.

WHY DOES MONTAG DECIDE TO RECITE THE WORDS RECALLED FROM ECCLESIASTES?

2297

- A. HE FOUND HE KNEW VERY LITTLE IN THE BIBLE.
- B. HE DIDN'T KNOW WHAT ELSE TO STATE.
- *C. THEY SET FORTH THE IDEA OF THE PILGRIMAGE.
- D. THEY GAVE THE IDEA THAT EVIL NATIONS SHOULD BE DESTROYED.

THE STUDENT WILL SHOW ABILITY TO USE CONTEXT CLUES BY SELECTING THE DEFINITION OF AND THE CLUE TO STARRED WORDS IN GIVEN PASSAGES. VOCABULARY WORDS ARE FROM RAY BRADBURY'S *FAHRENHEIT 451*. #60

0578

DIRECTIONS-- READ EACH OF THE FOLLOWING PASSAGES AND ANSWER THE QUESTIONS WHICH FOLLOW IT.

0196

HE FELT THAT THE STARS HAD BEEN *PULVERIZED* BY THE SOUND OF THE BLACK JETS AND THAT IN THE MORNING THE EARTH WOULD BE COVERED WITH THEIR DUST LIKE A STRANGE MOON.

2298

FROM THE PASSAGE, WHICH WORD%SD PROVIDE THE *BEST* CONTEXT CLUE%SO

- A. THAT THE STARS
- B. BY THE SOUND
- C. OF THE BLACK JETS
- *D. WITH THEIR DUST

WHICH OF THE FOLLOWING BEST DEFINES THE STARRED WORD IN THE PASSAGE?

2299

- A. HAD BEEN FLASHING
- *B. GROUND TO POWDER
- C. HAD BEEN HIT
- D. REDUCED TO SLIME

THE GOOD WRITERS TOUCH LIFE OFTEN. THE *MEDIocre* ONES RUN A QUICK HAND OVER HER. THE BAD ONES RAPE HER AND LEAVE FOR THE THE FLIES.

2300

WHICH WORD%SD BELOW GIVE THE *BEST* CLUE TO THE MEANING OF THE STARRED WORD IN THIS PASSAGE?

- A. TOUCH. . . RUN
- *B. GOOD. . . BAD
- C. TOUCH. . . RAPE
- D. OFTEN. . . QUICK

WHICH OF THE FOLLOWING *BEST* DEFINES THE STARRED WORD IN THE PASSAGE?

2301

- A. RARE
- B. IMMATURE
- *C. AVERAGE
- D. QUICK-TEMPERED

THE ALARM-VOICE IN THE CEILING CHANTED. THERE WAS A TACKING--TACKING SOUND AS THE ALARM-REPORT TELEPHONE TYPED OUT THE ADDRESS ACROSS THE ROOM. CAPTAIN BEATTY, HIS POKER CARDS IN ONE PINK HAND, WALKED WITH EXAGGERATED SLOWNESS TO THE PHONE AND

2302

RIPPED OUT THE ADDRESS WHEN THE REPORT WAS FINISHED. HE GLANCED
PERFUNCTORILY AT IT, AND SHOVED IT IN HIS POCKET. HE CAME
BACK AND SAT DOWN. THE OTHERS LOOKED AT HIM.

WHICH CONTEXT CLUE%50 BELOW POINT *BEST* TO THE MEANING OF THE
STARRED WORD IN THIS PASSAGE?

- *A. GLANCED. . . SHOVED
- B. RIPPED. . . FINISHED
- C. TACKING-TACKING SOUND
- D. TYPED OUT THE ADDRESS

WHICH OF THE FOLLOWING *BEST* DEFINES THE STARRED WORD IN THE
PASSAGE?

2303

- A. CAUTIOUSLY
- *B. CARELESSLY
- C. MOMENTARILY
- D. AGGRAVATEDLY

THE STUDENT WILL ANALYZE AN ACTION IN S. E. HINTON'S NOVEL *THE
OUTSIDERS* BY SELECTING THE CHARACTER'S MOTIVATION FOR THE
ACTION. %10

0579

JOHNNY AND PONY TRIED TO SAVE THE CHILD IN THE BURNING CHURCH.
JOHNNY STAYED IN THE BURNING BUILDING UNTIL THE END, EVEN
PUSHING PONY OUT BEFORE HIM. HE DID THIS PROBABLY BECAUSE

2304

- A. HE WAS DISILLUSSIONED AND WANTED TO SUFFOCATE.
- *B. HE WAS NEEDED AND WAS DOING SOMETHING WORTHWHILE.
- C. HE WANTED TO GET THE MONEY IN THE CASH DRAWER.
- D. HE THOUGHT THAT PONY HAD MORE POTENTIAL IN LIFE THAN HE DID.

THE STUDENTS WILL HAVE KNOWLEDGE OF THE MAIN CHARACTERS IN THE
BOOK BY IDENTIFYING THEIR DESCRIPTIONS. QUESTIONS ARE BASED ON
THE OUTSIDERS BY S. E. HINTON. %40

0580

DIRECTIONS-- SELECT THE CORRECT ANSWER FROM THE LIST OF
ALTERNATIVES.

PONYBOY, AROUND WHOM THE STORY REVOLVES, IS

2305

- A. FIRM AND UNMOVEABLE.
- B. WILD AND AMBITIOUS.
- *C. TOUGH BUT SENSITIVE.
- D. A TIMID, UNWANTED GREASER.

DARRY IS PORTRAYED AS

2306

- *A. TOUGH, COOL, AND SMART.
- B. UNMANAGEABLE AND RESENTFUL.
- C. UNDERSTANDING AND SENSITIVE.
- D. HESITANT AND FEARFUL.

SODA IS THOROUGHLY ADMIRER BY

2307

- A. HIS OLDER BROTHER, DARRY.
- *B. HIS YOUNGER BROTHER, PONYBOY.
- C. PONY'S FRIEND, JOHNNY.
- D. ONLY, A FRIEND OF PONY'S.

JOHNNY IS SHOWN AS

2308

- A. THE ONE WHO FOUGHT PONY.
- *B. A CLOSE BUDDY OF PONYBOY.S.
- C. THE BOY WHO SHOT HIMSELF.
- D. A SILENT BUDDY OF DARRY.S.

THE STUDENTS WILL SHOW UNDERSTANDING WHY VARIOUS BACKGROUNDS OF
THE CHARACTERS CAUSED THEM SPECIFIC REACTIONS BY SELECTING THE
BEST INTERPRETATION FROM ALTERNATIVES. QUESTIONS ARE BASED ON
THE OUTSIDERS BY S. F. HINTON. %40

0581

DIRECTIONS-- SELECT THE CORRECT ANSWER FROM THE LIST OF
ALTERNATIVES.

0197

WHY WAS PONYBOY ALWAYS SO CONCERNED ABOUT HIS BROTHER DARRY.S
FEELINGS TOWARDS HIMO

2309

- A. HE RESPECTED DARRY VERY MUCH.
- B. HE THOUGHT DARRY WOULD PUT HIM IN A FOSTER HOME.
- C. HE WAS AFRAID DARRY WOULDN'T LET HIM HAVE JOHNNY FOR A
FRIEND.
- *D. HE FELT DARRY WAS COLD AND HARD.

WHAT DID SODA MEAN AT THE END OF THE STORY-- I DON'T KNOW. IT'S
JUST....I CAN'T STAND TO HEAR Y,ALL FIGHT. SOMETIMES....I JUST
HAVE TO GET OUT OR....IT'S LIKE I,M THE MIDDLEMAN IN A TUG O'WAR
AND I,M BEING SPLIT IN HALF. YOU DIGO

2310

- A. HE MEANT THAT STEVE AND CHERRY WERE ALWAYS WANTING HIM TO
TAKE SIDES IN THEIR FIGHTS.
- *B. HE MEANT THAT DARRY AND PONY WERE FORCING HIM TO TAKE SIDES
IN THEIR QUARRELS.
- C. HE MEANT HE WANTED TO GET OUT BEFORE THE TWO GANGS STARTED
FIGHTING AGAIN.
- D. HE MEANT HE DIDN'T WANT TO HEAR CHERRY AND RANDY ARGUE ANY-
MORE SO HE WOULD HAVE TO TAKE SIDES.

WHY WAS JOHNNY PROBABLY A PART OF THE GANGO

2312

- *A. HIS PARENTS DIDN'T REALLY CARE ABOUT HIM.
- B. HE WAS REBELLIOUS AGAINST SOCIETY.
- C. HE FOUND THAT HE COULD GET MONEY FROM THE GANG.
- D. HIS PARENTS THOUGHT HE SHOULD WORK WITH FRIENDS WHO WERE
GANG MEMBERS.

HOW DID RANDY CHANGE IN PONYBOY,S EYES BEFORE THE LAST RUMBLEO

2313

- A. HE BECAME COLD AND HARD APART FROM THE SOCS.
- B. HE CONVINCED HIM THAT HE, PONYBOY, WAS WRONG.
- *C. HE BECAME ANOTHER GUY WHO WAS HUMAN, TOO.
- D. HE WAS INTIMIDATED AND WITHDRAWN.

THE STUDENT WILL SHOW AWARENESS OF IMPORTANCE OF SETTING BY SELECTING
CORRECT CHOICES RELEVANT TO STORY CONTENT. QUESTIONS ARE BASED ON
THE NOVEL *SHANE* BY JACK SHAEFFER. %200

0582

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

0190

SHANE TAKES PLACE IN

2314

- A. TEXAS.
- B. NEVADA.
- *C. WYOMING.
- D. KANSAS.

THE ABOVE LOCATION IS CORRECT BECAUSE IT IS THE ONLY TERRITORY THAT CONTAINS BOTH

2315

- A. CATTLE RUSTLERS AND CANYONS.
- B. INDIANS AND CACTUS.
- *C. HOMESTEADERS AND MOUNTAINS.
- D. WHEAT FARMERS AND PRAIRIES.

WHenever SHANE THINKS SADLY OF HIS PAST, HE GAZES AT

2316

- *A. THE MOUNTAINS, FROM BEYOND WHICH HE CAME.
- B. THE RIVER, ACROSS WHICH HE RODE.
- C. THE DESERT, WHERE HE NEARLY DIED.
- D. THE FOREST, WHERE HE HID FROM THE LAW.

THE PART OF THE SETTING *NOT* IMPORTANT TO THE STORY IS

2317

- A. THE RANCH HOUSE.
- B. THE PASTURES.
- C. THE GRAVEYARD.
- *D. THE CORRAL.

GRAFTON'S GENERAL STORE AND SALOON IS IMPORTANT BECAUSE IT IS THE ONLY PLACE WHERE

2318

- A. FARMERS AND COWBOYS CAN TALK IN FRIENDLY TERMS.
- *B. FARMERS AND COWBOYS ARE BROUGHT INTO ACTUAL CONFLICT.
- C. COWBOYS CAN GET BETTER PRICES FOR GOODS.
- D. FARMERS CAN HAVE A COLD DRINK.

WHICH OF THE FOLLOWING INCIDENTS DOES *NOT* DEPEND ON ITS LOCALITY

2319

- A. SHANE'S FIRST MEETING WITH LITTLE BOB
- B. SHANE'S FIRST FIGHT WITH CHRIS
- *C. BOB'S FIRST LESSON IN SHOOTING ACCURACY
- D. BOB'S CLOSE EXAMINATION OF SHANE'S GUN

THE FIGHT BETWEEN SHANE AND JOE STARRETT IS MADE TO OCCUR AT THE STARRETT RANCH SO THAT

2320

- *A. STARRETT'S FAMILY COULD WITNESS JOE'S BRAVERY.
- B. SHANE COULD PROVE HE WAS ENTITLED TO RUN THE RANCH.
- C. SHANE AND JOE WOULD NOT HAVE TO PAY FOR FURTHER DAMAGE IN THE SALOON.
- D. LITTLE BOB COULD REALIZE SHANE WAS BRAVER THAN THE FATHER.

THE FACT THAT SHANE GREW UP IN ARKANSAS IS MEANT TO SHOW THAT

2321

- *A. HE HAS BEEN A DRIFTER FOR A LONG TIME.
- B. HE FAVORED THE CONFEDERACY OVER THE UNION.
- C. HE ENJOYS FLANNEL CAKES FOR BREAKFAST.
- D. HE COULD NOT FIND SUITABLE EMPLOYMENT.

THE STUMP THAT HAD STOOD SO LONG IN THE MIDDLE OF THE STARRETT PROPERTY IS A SYMBOL OF

2322

- A. AN OBSTACLE TO ADDITIONAL PLOWING.
- B. THE ONLY TASK THE MULES CANNOT PERFORM.
- *C. MAN'S EVENTUAL CONQUEST OVER NATURE.
- D. THE DETERMINATION OF HOMESTEADERS TO STAY ON THEIR LAND.

OF THE ACTION TAKES PLACE IN ONE WESTERN VALLEY, BUT THE STORY IS NOT TOO TIGHTLY CONFINED BECAUSE

126 2323

- A. A RIVER RUNS THROUGH THE LOWEST POINT.
- B. A VALLEY HAS WALLS LESS STEEP THAN A CANYON.
- C. A PASS CUTS THROUGH THE MOUNTAINS.
- *D. A VALLEY HAS NO DEFINITE BOUNDARIES.

AT THE BEGINNING AND END OF THE STORY, THE CHARACTER WHO MENTIONS THE WORD *VALLEY* IS

2324

- A. JOE STARRETT.
- *B. BOB STARRETT.
- C. MARIAN STARRETT.
- D. SHANE.

IT IS NATURAL THAT THE PERSON IN THE PREVIOUS QUESTION BE CHOSEN BY THE AUTHOR TO SAY THAT WORD SINCE THE BOOK IS AN EXAMPLE OF

2325

- *A. FIRST-PERSON NARRATIVE.
- B. SECOND-PERSON NARRATIVE.
- C. THIRD-PERSON NARRATIVE.
- D. DOCUMENTARY STYLE.

IN ADDITION TO LOCATION, TWO OTHER ELEMENTS ARE IMPORTANT TO THE TOTAL SETTING OF THIS NOVEL.

2326

- A. CHARACTERS AND CLIMATE
- B. TIME AND PLACE
- *C. TIME AND WEATHER
- D. HEROES AND VILLAINS

AN EXAMPLE OF THE PREVIOUS QUESTION IN *SHANE* WOULD BE

- A. SHANE AND JOE AGAINST FLETCHER'S GANG.
- B. SUMMER OF 1876 IN THE WYOMING VALLEY.
- C. THE HOMESTEADERS ON THEIR WAY TO THE MARKET ON A SATURDAY.
- *D. FLETCHER AWAY BEFORE THE CHILL RETURNS TO THE VALLEY.

COLD AND RAIN ARE USED BY THE AUTHOR TO REPRESENT

2328

- A. THE LACK OF MEDICAL HELP IN THE AREA.
- B. THE SWIFTLY CHANGING WYOMING CLIMATE.
- *C. THE RETURN OF TROUBLE TO THE VALLEY'S INHABITANTS.
- D. THE ARRIVAL OF A HIRED GUNFIGHTER FROM CHEYENNE.

THE REASON THE AUTHOR MAKES SHANE FAMILIAR WITH BOTH CHEYENNE AND DODGE CITY, OTHER THAN THAT THEY WERE TOWNS ALONG HIS ROUTE, IS THAT

2329

- A. THEY ARE IMPORTANT RAILROAD STOPS BETWEEN ARKANSAS AND WYOMING.
- B. THEY ARE IMPORTANT CENTERS FOR CATTLE SHIPPING.
- *C. THEY ARE NOTORIOUS FOR GUNFIGHTERS AND GUN BATTLES.
- D. THEY ARE STRATEGIC ARMY POSTS ON THE PIONEER TRAILS.

SHANE HAD HEARD OF STARK WILSON BECAUSE BOTH MEN

2330

- *A. HAD PASSED THROUGH CHEYENNE.
- B. HAD BEEN IN DODGE CITY.
- C. ONCE FOUGHT TO A DRAW.
- D. SERVED IN THE UNION ARMY.

THE LOCATION OF *TWO* OF THE MOST VIOLENT SCENES IS

2331

- A. THE STARRETT RANCH.
- B. FRAFTON'S STORE.
- *C. GRAFTON'S SALOON.
- D. THE RIVERBANK.

AT THE NOVEL'S END, SHANE IS MADE TO RIDE BACK INTO THE MOUNTAINS BECAUSE THEY FORM A DOUBLE SYMBOL. WHICH SET OF SYMBOLS IS

2332

CORRECTO

- A. THE COLD AIR MATCHES HIS PERSONALITY, AND THE WHITE SNOW REPRESENTS THE HONOR OF HIS DEEDS.
- *B. THE HEIGHTS REPRESENT THE LIFE HE NEVER REACHED AND THE FAR SIDE OF THE RANGE REPRESENTS HIS PAST.
- C. THE ICY GLACIERS MATCH THE CURRENT OF HIS DESTINY AND THE GRANITE CRAGS PARALLEL HIS WILL.
- D. THE SERIES OF PEAKS FOLLOWS THE STATE LINE AND THE SLOPES FORM THE GREAT DIVIDE.

THE DIRECTION SHANE TAKES AT THE CONCLUSION SHOWS THAT THE AUTHOR WANTED HIS STORY TO

2333

- A. END UNHAPPILY.
- B. END HAPPILY.
- *C. COMPLETE A CYCLE.
- D. CONTAIN ACTION AND ADVENTURE.

THE STUDENT WILL SHOW KNOWLEDGE OF THE ELIZABETHAN AUDIENCES BELIEF IN WITCHES BY SELECTING THE ITEM THAT CORRECTLY STATES THEIR BELIEF. #1

0001

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE ELIZABETHAN AUDIENCE

- *A. BELIEVED IN WITCHES.
- B. REGARDED THE WITCHES AS ONLY SYMBOLS OF EVIL.
- C. REGARDED THE WITCHES AS ONLY PROVIDING A SETTING FOR THE ANTICIPATION OF COMING TRAGEDY.
- D. REGARDED THE WITCHES ONLY AS VEHICLES TO EXPLAIN MANS INNER EVIL.
- E. BELIEVED THAT NO TRULY GOOD MAN COULD BE HARMED BY WITCHES.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE STAGING OF SHAKESPEARIAN PLAYS BY SELECTING THE ITEM THAT CORRECTLY COMPLETES THE STATEMENT. #2

0002

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN THE ELIZABETHAN PUBLIC THEATRES

- A. COSTUMING WAS HISTORICALLY CORRECT.
- *B. ELABORATE SETTINGS WERE USED.
- C. EVENING PERFORMANCES WERE MORE POPULAR.
- *D. BOYS PLAYED THE ROLES OF WOMEN.
- E. THERE WAS NO MUSIC USED.

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SELECT THE STATEMENT THAT IS *FALSE*.

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- *A. THE ELIZABETHAN STAGE HAD NO CURTAIN.
- B. YOUNG DANDIES WOULD SIT ON THE STAGE.
- C. A FLAG ATOP THE SUPERSTRUCTURE SIGNALLED THE PERFORMANCE OF A PLAY.
- D. PROPERTIES WERE EXTENSIVE.
- E. MANY IN THE AUDIENCE STOOD DURING THE ENTIRE PERFORMANCE.

THE STUDENT WILL SHOW KNOWLEDGE OF THE EVIDENCES OF KING JAMES FAVORING SHAKESPEARES THEATRICAL COMPANY BY RECOGNIZING THE INCORRECT ANSWER FROM A GROUP OF STATEMENTS. %10

0003

DIRECTIONS - SELECT THE BEST COMPLETION.

1

KING JAMES GAVE ENCOURAGEMENT TO SHAKESPEARES COMPANY BY ALL THE FOLLOWING FAVORS *EXCEPT*

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- A. BESTOWING HIS PATRONAGE ON THE COMPANY.
- B. CHANGING THEIR NAME FROM THE LORD CHAMBERLAINS MEN TO THE KINGS MEN.
- C. INVITING THEM TO APPEARANCES AT THE COURT.
- *D. PERMITTING THEM TO PERFORM AT PUBLIC THEATRES WHEN THE PLAGUE FORCED THE CLOSING OF THE THEATRES.
- E. EXTENDING FINANCIAL HELP.

THE STUDENT WILL RECALL CERTAIN CHANGES FROM HIS SOURCE THAT SHAKESPEARE MADE IN HIS PLAY *MACBETH* AS EMANATING FROM HIS DESIRE TO PLEASE KING JAMES BY SELECTING THE INCORRECT STATEMENT FROM A LIST OF STATEMENTS. %10

0004

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SHAKESPEARES DEFERENCE TO KING JAMES IN *MACBETH* IS SHOWN BY ALL THE FOLLOWING *EXCEPT*

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- A. FIVE OF THE VIRTUOUS CHARACTERS IN *MACBETH* WERE KING JAMES ANCESTORS.
- B. DUNCANS PROCLAMATION OF MALCOLM AS HIS SUCCESSOR IN ACCORDANCE WITH THE NEW SCOTTISH LAW OF SUCCESSION.
- C. SHAKESPEARES INTRODUCTION OF THE WITCHES AS A TEST OF MEN OF VIRTUE.
- *D. DISCREDITING SUPERNATURAL INFLUENCES AS CONTRARY TO JAMES PROTESTANT FAITH.
- E. BASING SO MUCH OF THE PLAY ON KING JAMES IDEAS OF THE KINGSHIP AND RELIGION.

THE STUDENT CAN RECALL FACTS CONCERNING THE SCOTTISH SUCCESSION BY IDENTIFYING THE STATEMENT THAT IS *FALSE*. %10

0005

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING STATEMENTS CONCERNING SCOTTISH HEREDITARY SUCCESSION IN KING DUNCANS TIME IS *FALSE*?

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- A. THE PRACTICE OF HEREDITARY SUCCESSION WAS ONLY THREE GENERATIONS OLD AND NOT FIRMLY ESTABLISHED.
- B. DUNCAN NAMED HIS SON HIS SUCCESSOR IN ACCORDANCE WITH THE NEW PRACTICE OF HEREDITARY SUCCESSION.
- C. MACBETH, BY VIRTUE OF BLOOD AND HIS CAPABILITIES, WOULD HAVE BEEN ELECTED BY THE THANES AS SUCCESSOR UNDER THE OLD LAW.
- *D. HAVING NO HEREDITARY CLAIM TO THE THRONE, MACBETH DEPENDED UPON DUNCAN TO NAME HIM AS HIS SUCCESSOR.
- E. THE HISTORICAL BANQUO HAD HEREDITARY CLAIM TO THE THRONE.

THE STUDENT WILL SHOW KNOWLEDGE OF THE SOURCE OF THE MACBETH STORY
BY SELECTING IT FROM A LIST OF POSSIBLE SOURCES. %1

0006

DIRECTIONS - SELECT THE BEST COMPLETION.

SHAKESPEARES *MACBETH* IS FOUNDED ON ACCOUNTS IN

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- A. PLUTARCHS *LIVES*.
- B. HAKYLUTS *VOYAGES*.
- *C. HOLINSHEDS *CHRONICLES*.
- D. BACONS *ENGLISH HISTORY*.
- E. RALFIGHS *SCOTTISH HEROES*.

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE SIMILARITIES AND
DIFFERENCES BETWEEN THE PLOT OF *MACBETH* AND HOLINSHEDS
CHRONICLES BY SELECTING THE DIFFERENCE BETWEEN SHAKESPEARES
STORY AND HOLINSHEDS. %2

0007

DIRECTIONS - SELECT THE BEST COMPLETION.

WHICH OF THE FOLLOWING STATEMENTS CONCERNING SHAKESPEARES
ADAPTATION OF THE *MACBETH* STORY IS *FALSE*?

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IN SHAKESPEARES SOURCE

- *A. LADY MACBETHS CHARACTER WAS THE SAME AS IN THE PLAY.
- B. KING DUNCAN WAS A YOUNG, WEAK RULER.
- C. BANQUO AIDED IN THE MURDER OF KING DUNCAN.
- D. KING DUNCAN AND MACBETH HAD OPPOSING POLITICAL BELIEFS.
- E. LADY MACBETH HAD GROUNDS FOR REVENGE.

IN SHAKESPEARES SOURCE

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- A. THE EVENTS IN *MACBETH* WERE RECORDED IN SEVERAL STORIES.
- B. THERE WAS NO MENTION OF WITCHES.
- *C. MACBETH KILLED DUNCAN AT INVERNESS.
- D. THERE WAS NO BANQUET EPISODE.
- E. MACBETH RULED SCOTLAND SUCCESSFULLY AND VIRTUOUSLY FOR TEN
YEARS BEFORE BECOMING A TYRANT.

THE STUDENT WILL RECALL THE OVER-ALL MOOD OF ELIZABETHAN ENGLAND
BY SELECTING THE BEST DESCRIPTION. %1

0008

DIRECTIONS - SELECT THE BEST COMPLETION.

WHICH OF THE FOLLOWING DESCRIPTIVES BEST DESCRIBES THE OVER-ALL
MOOD OF THE TYPICAL ELIZABETHANS?

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- *A. EXUBERANT
- B. COMPLACENT
- C. LACONIC
- D. INDIFFERENT
- E. EXPLOSIVE

THE STUDENT WILL RECALL THE DESCRIPTION OF MACBETHS AND DUNCANS CHARACTERS AS SHAKESPEARE REVEALS THEM IN SCENE 2 BY SELECTING THE CORRECT DESCRIPTIVE FROM A LIST OF POSSIBLE DESCRIPTIVES. #20

0007

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN ACT 1, SCENE 2 OF *MACBETH*, MACBETH IS REVEALED AS

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- A. AN AMBITIOUS WARRIOR, ENVIED BY HIS COMRADES.
- B. AN IMPULSIVE, FIERY FIGHTER.
- C. A QUARRELSOME, STUBBORN GENERAL.
- D. AN UNCOMPROMISING DISCIPLINARIAN.
- *F. A COURAGEOUS CAPTAIN BELOVED BY HIS COMRADES.

IN SCENE 2 DUNCAN REVEALS HIMSELF

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- A. AS ANXIOUS FOR VICTORY AT ALL COSTS.
- B. AS A CAUTIOUS KING WHO KEEPS TO THE SIDELINES OF THE MAIN BATTLE.
- C. AS ANXIOUS TO BE REVENGED ON THE TREACHEROUS CAWDOR AND HIS SUPPORTERS.
- D. AS A DODDERING OLD MAN.
- *F. AS A MAN QUICK TO EXPRESS HIS PLEASURE AND REWARD HIS SUPPORTERS.

THE STUDENT WILL INTERPRET THE LINE QUOTED FROM *MACBETH* BY SELECTING THE CORRECT INTERPRETATION. #10

0010

DIRECTIONS - SELECT THE BEST COMPLETION.

1

WHEN DUNCAN GREETES MACBETH WITH %O VALIANT COUSIN. WORTHY GENTLEMAN. HE MEANS THAT

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- *A. MACBETH AND DUNCAN ARE RELATED.
- B. WHILE NOT RELATED, MACBETHS DEED MAKES HIM WORTHY OF BEING CALLED COUSIN.
- C. WHILE NOT RELATED, DUNCAN WISHES THAT THEY WERE TO ADD TO THE GLORY OF HIS FAMILY.
- D. HE CONSIDERS MACBETH A WORTHY FRIEND.
- E. THEY SHARE THE SYMBOLIC KINSHIP OF PATRIOTISM.

THE STUDENT WILL RECALL THE WITCHES INCANTATIONS IN SCENE III BY SELECTING THE ANSWER THAT STATES THEIR ACTIVITIES. #10

0011

DIRECTIONS - SELECT THE BEST COMPLETION.

1

WHEN THE WITCHES APPEAR THE FIRST TIME IN THE PLAY, JUST PRIOR TO THEIR ENCOUNTER WITH MACBETH, THEY ROAST OF

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- A. HAVING DEPRIVED RATS OF THEIR TAILS.
- B. HAVING DRAINED THE SEA %DRY AS HAY%.
- *C. MANIPULATING THE WINDS TO KEEP THE *TIGER* %STEMPEST-TOST.%
- D. HAVING HELPED MACBETH OVERCOME MACDONWALD.
- E. HAVING INFLUENCED DUNCAN TO NAME MACBETH THANE OF CAWDOR.

THE STUDENT WILL SHOW KNOWLEDGE OF ELIZABETHAN STAGE PRODUCTION

0012

BY SELECTING THE MOST LIKELY DEVICE USED TO EFFECT THE WITCHES
DISAPPEARANCE IN *MACBETH*. %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHEN BANQUO ASKS MACBETH WHAT HAPPENDED TO THE WITCHES, MACBETH
REPLIES THAT THEY VANISHED.

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%INTO THE AIR, AND WHAT SEEMD CORPORAL MELTED AS BREATH INTO
THE WIND.0
IN STAGING THIS IN THE ELIZABETHAN PERIOD, WHICH OF THE FOLLOWING
DEVICES WOULD MOST LIKELY HAVE BEEN USED TO EFFECT THEIR
DISAPPEARANCE0

- A. DIMMING OF LIGHTS WHILE WITCHES EXITED INTO THE WINGS.
- B. BEING PULLED UP INTO THE AIR INTO THE %HEAVENS0 WHILE
PARTIALLY OBSCURED BY SMOKE RISING FROM THE TRAP DOOR.—
- *C. DISAPPEARING VIA THE TRAP DOOR AMIDST A SMOKE HAZE WHILE
BANQUO AND MACBETH UPSTAGED THEM AND DREW ATTENTION TO THEIR
CONVERSATION ABOUT THE PROPHECIES.
- D. FALLING FLAT ON THE STAGE FLOOR SO THAT THEIR COSTUMES
MERGED WITH THE ROCKY SETTING OF THE HEATH.
- F. SIMPLY STEALING OFF BEHIND MACBETH AND BANQUO.

THE STUDENT WILL INDICATE KNOWLEDGE OF THE EXTENT OF THE WITCHES
PROPHECIES CONCERNING MACBETH AND BANQUO BY SELECTING THE ITEM
THAT IS NOT THE GREETING THE WITCHES GAVE MACBETH AND BANQUO. %10

0013

DIRECTIONS - SELECT THE BEST COMPLETION.

WHEN SPEAKING TO MACBETH AND BANQUO, WHICH ONE OF THE FOLLOWING
DO THE WITCHES *NOT* DO0

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- A. HAIL MACBETH AS THANE OF GLAMIS AND THANE OF CAWDOR
- B. HAIL MACBETH AS BEING A FUTURE KING
- C. HAIL BANQUO AS LESSER THAN MACBETH AND GREATER
- D. HAIL BANQUO AS BEGETTER OF KINGS
- *F. HAIL BANQUO AS A FUTURE KING

THE STUDENT WILL RECALL THE TRUE REACTIONS OF BANQUO AND MACBETH
TO THE WITCHES PROPHECIES BY SELECTING THE ONE REACTION THAT DID
NOT OCCUR. %10

0014

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH STATEMENT CONCERNING BANQUOS AND MACBETHS REACTIONS TO THE
WITCHES PROPHECIES IS *FALSE*0

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- A. BANQUO IS WARY OF THE PROPHECIES BECAUSE HE FEARS THE
WITCHES MAY BE BAITING THEM WITH LITTLE TRUTHS TO WIN THEIR
COOPERATION IN LARGER EVILS.
- *B. MACBETH UNRESERVEDLY BELIEVES THAT THE PROPHECIES WILL COME
TRUE SINCE HE HAS JUST BEEN NAMED THANE OF CAWDOR.
- C. MACBETH IS INDECISIVE ABOUT WHETHER THEIR PROPHECIES ARE
GOOD OR EVIL.
- D. MACBETH IS DISTURBED BY THE THOUGHTS THAT THE PROPHECIES
STIR WITHIN HIS MIND.
- F. BANQUO ASKS MACBETH IF THE PROPHECIES MIGHT NOT ENKINDLE

HIM WITH ASPIRATIONS FOR THE CROWN.

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THE STUDENT WILL SHOW AN UNDERSTANDING OF *MACBETH* BY SELECTING
THE CLIMAX FROM A LIST OF CHOICES. %10

0015

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE CLIMAX IN *MACBETH* IS REACHED

4100018

A. WHEN DUNCAN IS MURDERED.

4100018

B. WHEN MALCOLM AND DONALDIN FLEE FROM SCOTLAND.

4100018

C. WHEN BANQUO IS KILLED.

4100018

*D. WHEN ELFANCE ESCAPES.

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F. WHEN LADY MACBETH RETURNS THE BLOODY DAGGERS.

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THE STUDENT WILL RECALL THE DEVICE LADY MACBETH USED TO COVER HER
HUSBANDS IRRATIONAL BEHAVIOR AT THE BANQUET BY SELECTING THAT
DEVICE FROM A LIST OF ALTERNATIVES. %10

0016

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

HOW DOES LADY MACBETH COUNTER MACBETHS REACTION TO THE GHOST

4100019

A. SHE FAINTS.

4100019

B. SHE PLEADS THAT MACBETHS SORROW OVER DUNCANS DEATH STILL
UNNERVES HIM.

4100019

C. SHE PLEADS THAT HIS DEAR FRIEND BANQUOS ABSENCE HAS
DISTRESSED HIM.

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*D. SHE ATTRIBUTES HIS BEHAVIOR TO A MOMENTARY FIT.

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E. SHE SAYS HE SUFFERS FROM MIGRAINE HEADACHES WHICH PAIN HIM
SO EXCRUCIATINGLY THAT HE HAS VISIONS.

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THE STUDENT WILL RENDER AN OPINION OF SHAKESPEARES PURPOSE IN
INTRODUCING THE BANQUET SCENE IN *MACBETH* BY INDICATING
SHAKESPEARES INTENT BASED ON RELEVANT DATA. %10

0017

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHAT DRAMATIC EFFECT DID SHAKESPEARE INTEND THAT MACBETHS
BEHAVIOR AT THE BANQUET HAVE ON THOSE ASSEMBLED

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A. AROUSE SYMPATHY

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B. CAUSE THEM TO QUESTION HIS SANITY

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*C. AROUSE SUSPICION

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D. AROUSE DERISION

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E. NONE, AS THEY KNEW HIM TO RANT BEFORE.

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THE STUDENT WILL EVALUTE THE INDICATORS OF MACBETHS CHARACTER
DEGENERATION BY SELECTING ONE ITEM THAT IS *NOT* SUPPORTABLE BY
VALID EVIDENCE. %10

0018

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

ALL OF THE FOLLOWING ARE INDICATIVE OF MACBETHS GROWING
DEGENERATION OF CHARACTER *EXCEPT*

- A. HE HAS SPIES IN THE HOMES OF HIS THANES.
- B. HE DETERMINES TO REVISIT THE WITCHES.
- *C. HE REASSURES LADY MACBETH THAT ALL HE IS DOING HAS BEEN CAREFULLY CONSIDERED.
- D. HE SAYS IT IS EASIER TO CONTINUE IN CRIME THAN TO RETURN TO AN HONORABLE LIFE.
- E. HE SUSPECTS MACDUFF OF DISLOYALTY.

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THE STUDENT RECALLS ELEMENTS OF THE BANQUET SCENE BY INDICATING
WHO SEES THE GHOST AT THE BANQUET. %1

0019

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

BESIDES MACBETH, WHO ELSE SEES THE GHOST OF BANQUO AT THE
BANQUET?

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- A. LADY MACBETH
- B. ROSS
- C. MACDUFF
- D. LENNOX
- *E. NO ONE

THE STUDENT WILL RECALL THE REASON FOR MACBETHS SECOND VISITATION
TO THE WITCHES BY SELECTING THAT REASON FROM CHOICES. %1

0020

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SELECT THE REASON MACBETH GIVES FOR CONSULTING THE WITCHES A
SECOND TIME.

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- *A. TO REMAIN KING AT ALL COSTS
- B. TO LEARN ELFANCES WHEREABOUTS
- C. TO SEEK THEIR COUNSEL ON HOW TO GET MACDUFF TO RETURN TO SCOTLAND
- D. TO SEEK A CURE FOR LADY MACBETHS INSOMNIA
- E. TO SEEK THEIR ADVICE ON HOW TO GET RID OF MALCOLM

GIVEN A SPEECH IN ACT III OF *MACBETH*, THE STUDENT WILL RECALL
THE SPEAKER BY IDENTIFYING THE SPEAKER AND DISTINGUISHING THE TONE
OF HIS REMARKS. %2

0021

DIRECTIONS - SELECT THE BEST COMPLETION.

1

*WHO CANNOT WANT THE THOUGHT HOW MONSTROUS
IT WAS FOR MALCOLM AND FOR DONALDIN
TO KILL THEIR GRACIOUS FATHERS DAMNED FACT.
HOW IT DID GRIEVE MACBETH. DID HE NOT STRAIGHT
IN PIOUS RAGE THE TWO DELIQUENTS TEAR,
THAT WERE THE SLAVES OF DRINK AND THRALLS OF SLEEP?
WAS NOT THAT NOBLY DONE AY, AND WISELY TOO.
FOR WOULD HAVE ANGERED ANY HEART ALIVE
TO HEAR THE MEN DENY IT.

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THE SPEAKER OF THE ABOVE LINES IS

- A. LENNOX.
- B. AN UNIDENTIFIED LORD.
- C. BANQUO.
- D. MACDUFF.
- E. ROSS.

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THE TONE OF ABOVE SPEECH IS

- A. SINCERE.
- B. RIGHTEOUS.
- *C. SARCASTIC.
- D. SORROWFUL.
- F. ANGRY.

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THE STUDENT WILL SHOW KNOWLEDGE OF HECATES IDENTITY AND ROLE IN *MACBETH* BY SELECTING THE INCORRECT STATEMENT CONCERNING HER. %10

0022

SELECT ONE *FALSE* STATEMENT.

20

WHICH STATEMENT CONCERNING HECATE IS *FALSE*0

- A. SHE WAS ORIGINALLY A ROMAN GODDESS.
- B. SHE WAS TRANSPOSED INTO THE GODDESS OF WITCHCRAFT.
- C. SHE DID NOT JOIN THE WITCHES IN THEIR INITIAL APPROACH OF MACBETH.
- D. SHE SCOLDED HER SISTER WITCHES FOR NOT INCLUDING HER.
- *E. SHE TRIED TO DISSUADE THEM FROM FURTHER PROPHECYING HIS FUTURE.

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THE STUDENT WILL RECALL THE SYMBOLS AND THEIR MEANING DURING MACBETHS SECOND VISIT TO THE WITCHES BY IDENTIFYING THE APPARITIONS AND WHAT THEY REPRESENT. %20

0023

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE FIRST THREE APPARITIONS THAT THE WITCHES CONJURED FOR MACBETH INCLUDED

- A. AN ARMED HEAD, A CROWN, AND A BLOODY LAMB.
- *B. AN ARMED HEAD, A BLOODY CHILD, AND A CROWNED CHILD BEARING A TREE.
- C. AN ARMED WARRIOR, A BLOODY CHILD, AND A CROWN.
- D. AN ARMED HEAD, A BLOODY CHILD, AND A CROWN.
- E. A BLOODY LAMB, A CROWNED CHILD, AND A CHILD WITH A TREE IN HIS HAND.

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THE FIRST THREE APPARITIONS REPRESENT

- A. DUNCAN, MALCOLM AND BANQUO.
- B. DUNCAN, MACDUFF AND MALCOLM.
- C. BANQUO, MACDUFF AND MALCOLM.
- D. MALCOLM, MACDUFF AND FLEANCE.
- *E. MACDUFF, MACDUFF AND MALCOLM.

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THE STUDENT WILL RECALL MACBETH'S FALSE SENSE OF SECURITY DERIVED FROM THE WITCHES' SECOND SERIES OF PROPHECIES BY SELECTING THE CORRECT EMOTION. %10

0024

DIRECTIONS - SELECT THE BEST COMPLETION:

MACBETH CAME AWAY FROM HIS SECOND VISIT TO THE WITCHES

4100029

A. APPREHENSIVE, BECAUSE THEY DID NOT MAKE SENSE.

4100029

*B. SECURE, BECAUSE HE DIDN'T NEED TO FEAR ANY MAN BORN OF WOMAN OR BIRNHAM WOODS MOVING.

4100029

C. SECURE, BECAUSE HE KNEW HIS CASTLE WAS IMPREGNABLE.

4100029

D. APPREHENSIVE, BECAUSE THE WITCHES HAD SHOWN HIM A SUCCESSION OF FUTURE KINGS.

4100029

E. SECURE, BECAUSE HE KNEW MACDUFF WAS NO MATCH FOR HIM AND HIS DEFENSES.

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THE STUDENT WILL RENDER AN OPINION AS TO WHICH SCENE REVEALS THE MOST DRAMATIC EVIDENCE OF MACBETH'S BRUTALIZATION BY SELECTING THE APPROPRIATE SCENE. %10

0025

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING SHOWS MACBETH AT HIS PEAK OF DEGRADATION AND BRUTALITY?

4100030

A. HIS MURDER OF DUNCAN

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B. HIS ARRANGEMENTS TO MURDER BANQUO AND FLEANCE

4100030

C. HIS PLANTING OF SPIES IN THE THANES HOME

4100030

*D. HIS ARRANGED SLAUGHTER OF LADY MACDUFF AND HER HOUSEHOLD.

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E. HIS DUEL WITH MACDUFF

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THE STUDENT WILL ANALYZE SHAKESPEARE'S USE OF COMIC CONTRAST IN *MACBETH* TO INTENSIFY THE HORROR OF THE SUBSEQUENT MURDER OF LADY MACDUFF AND HER SON BY DESCRIBING THE RELATIONSHIP BETWEEN THE DIALOGUE AND THE MURDER THAT FOLLOWS. %10

0026

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHAT IS THE *DRAMATIC EFFECT* OF LADY MACDUFF'S CONVERSATION WITH HER SON?

4100031

*A. IT INTENSIFIES THE HORROR OF THEIR MURDER WHICH FOLLOWS.

4100031

B. IT SHOWS MACDUFF'S HEARTLESSNESS AT LEAVING THEM UNPROTECTED.

4100031

C. IT SHOWS THAT MACDUFF UNDERESTIMATES MACBETH'S CRUELTY.

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D. IT SHOWS LADY MACDUFF'S LACK OF FAITH IN HER HUSBAND.

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E. IT SHOWS LADY MACDUFF'S WOMANLINESS.

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THE STUDENT WILL RECALL ALL THE LOATHFUL ATTRIBUTES MALCOLM ATTRIBUTES TO HIMSELF WHILE TESTING MACDUFF'S LOYALTIES BY SELECTING THE ONE QUALITY *HE* DOES NOT CLAIM. %10

0027

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MALCOLM, IN HIS CONVERSATION WITH MACDUFF, PAINTS HIMSELF AS ALL

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EXCEPT

- A. LUSTFUL.
- B. AVARICIOUS.
- C. UNPRINCIPLED.
- D. UNJUST.
- *E. FIT TO GOVERN.

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THE STUDENT WILL ANALYZE MALCOLM'S REASON FOR DEPICTING HIMSELF AS UNWORTHY TO RULE IN *MACBETH* BY SELECTING WHY MALCOLM ATTRIBUTED MANY VICES TO HIMSELF. %1n

0028

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHY DOES MALCOLM ATTRIBUTE TO HIMSELF A LONG LIST OF VICES?

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- *A. TO TEST MACDUFF'S LOYALTIES
- B. TO COUNTER MACDUFF'S URGING HIM TO RETURN TO ENGLAND
- C. TO SHOW THAT MACDUFF IS THE BETTER MAN TO BE KING
- D. TO GAIN CONCESSIONS FROM MACDUFF BEFORE ASSUMING KINGSHIP
- E. TO HAVE AN EXCUSE FOR NOT RETURNING TO SCOTLAND

THE STUDENT WILL MAKE AN ANALYSIS OF SHAKESPEARE'S GENIUS IN MOVING THE AUDIENCE TO SYMPATHY AT MACBETH'S ANGUISH WHILE AT THE SAME TIME DESIRING HIS JUST PUNISHMENT FOR HIS CRIMES BY SELECTING THE EMOTIONAL RESPONSE SHAKESPEARE DESIRED IN THE LAST ACT OF *MACBETH*. %1n

0029

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

SHAKESPEARE, IN HIS LAST ACT OF *MACBETH*, OBVIOUSLY SOUGHT WHAT EMOTIONAL RESPONSE FROM THE AUDIENCE?

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- A. DISGUST WITH THE COWARDICE OF MACBETH
- B. DESIRE TO SEE MACBETH DEFEATED
- C. SYMPATHY FOR A GOOD MAN GONE WRONG
- *D. BOTH B AND C
- F. BOTH A AND B

THE STUDENT WILL SHOW KNOWLEDGE OF THE TERM *THANE* IN *MACBETH* BY SELECTING THE PROPER DEFINITION. %1n

0030

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN *MACBETH*, A THANE IS

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- A. ONE OF DUNCAN'S MOUNTED SOLDIERS.
- *B. A NOBLE, LIKE THE ENGLISH EARL.
- C. ONE OF THE KING'S COUNSELLORS.
- D. A SCOTSMAN OWING FEALTY TO THE EARL.
- F. A GENERAL IN THE SCOTTISH ARMY.

THE STUDENT WILL RECALL INSTANCES IN WHICH SHAKESPEARE THOUGHT

0031

PROSE IN *MACBETH* A MORE SUITABLE VEHICLE THAN POETRY BY
SELECTING THE SCENE IN WHICH SHAKESPEARE USED PROSE. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SHAKESPEARE USED PROSE IN *MACBETH* FOR ALL OF THE FOLLOWING
EXCEPT

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- A. MACBETH'S LETTER TO LADY MACBETH.
- B. THE WORDS OF THE DRUNKEN PORTER.
- *C. MACBETH'S SOLILOQUIES.
- D. LADY MACBETH'S SLEEPWALKING SCENE.
- E. LADY MACDUFF'S CONVERSATION WITH HER SON.

THE STUDENT WILL RECALL THE WAY *MACBETH* IS WRITTEN BY SELECTING
THE METHOD USED BY SHAKESPEARE IN THE PLAY. %10

0032

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SHAKESPEARE WROTE *MACBETH*

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- A. IN PROSE.
- B. IN VERSE.
- C. IN VERSE WITH EXTENSIVE USE OF PROSE.
- D. IN PROSE WITH OCCASIONAL USE OF POETRY.
- *E. IN VERSE WITH OCCASIONAL USE OF PROSE.

THE STUDENT WILL SHOW KNOWLEDGE OF SHAKESPEARE'S USE OF BLANK
VERSE BY SELECTING APPLICATIONS OF THIS TECHNIQUE USED. %10

0033

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SHAKESPEARE'S USE OF BLANK VERSE IN *MACBETH*

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- A. IS CAREFULLY REGULAR.
- B. IMITATES MARLOWE'S USE OF THE END-STOPPED LINE.
- C. BOTH A AND B.
- D. IS VARIED AND FLEXIBLE.
- *E. IS VARIED AND FLEXIBLE AND REFLECTS USE OF THE RUN-ON LINE.

THE STUDENT CAN CORRECTLY INTERPRET WORDS WITH WHICH MACBETH
DRIVES DUNCAN'S MURDER FROM HIS MIND BY SELECTING THE CORRECT
INTERPRETATION FROM A LIST OF ALTERNATIVES. %10

0034

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MACBETH'S LINES

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*IF CHANCE WILL HAVE ME KING, WHY, CHANCE MAY CROWN ME WITHOUT
MY STIR*

MEAN

- A. IF THE WITCHES HAVE PRONOUNCED ME THE FUTURE KING, THEY MAY
ALSO ARRANGE TO HAVE ME ELECTED.
- *B. IF I AM FATED TO BE KING, PERHAPS, I SHALL BECOME SO THROUGH
ELECTION.
- C. IF I AM FATED TO BE KING, I SHALL HAVE TO TAKE THE CHANCE OF

KILLING DUNCAN.

- D. IF THE WITCHES HAVE FATED ME TO BE KING, THEY WILL PRESIDE AT MY CORONATION WITHOUT BEING ASKED.
E. IF THE FORCES OF EVIL PREDICT MY KINGSHIP, THE FORCES OF EVIL WILL CROWN ME REGARDLESS OF WHAT I DO.

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THE STUDENT WILL CORRECTLY RECALL MACBETHS REACTION TO DUNCANS PRONOUNCEMENT OF MALCOLM AS HIS SUCCESSOR BY SELECTING HIS REACTION FROM A CHOICE OF ALTERNATIVES. %10

0035

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MACBETHS REACTION TO DUNCANS PRONOUNCEMENT OF MALCOLM AS HIS SUCCESSOR IS

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- A. RELIEF BECAUSE HE KNOWS MALCOLM IS TOO YOUNG AND THE THANES WILL NAME HIM AN INTERIM KING.
B. DISMAY BECAUSE HE REALIZES THAT HE NOW HAS NO HOPE FOR THE THRONE.
*C. DISMAY BECAUSE HE FEARS THAT ONLY THROUGH HIS OWN DESIGNING CAN HE ACHIEVE THE CROWN.
D. ACKNOWLEDGEMENT THAT HE MUST ACCEPT IT.
E. HOPE THAT FATE MAY STILL IN SOME WAY INTERVENE.

THE STUDENT WILL CORRECTLY RECALL BANQUOS REACTION TO DUNCANS PRAISE OF MACBETH BY COMPLETING A STATEMENT WITH THE CORRECT RESPONSE. %10

0036

DIRECTIONS - SELECT THE BEST COMPLETION.

1

BANQUO REACTS TO DUNCANS EFFUSIVE PRAISE OF MACBETH

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- A. WITH AN ASIDE %LITTLE YOU KNOW WHAT ILL HES IN HIS HEART.n
B. WITH JEALOUSY.
*C. BY SAYING NOTHING TO BETRAY HIS FEELING.
D. HE AGREEING WITH DUNCAN.
E. BY COMMENTING THAT HE TOO FOUGHT ALONGSIDE MACBETH.

GIVEN A LIST OF CHARACTERISTICS, THE STUDENT CAN DISTINGUISH THOSE WHICH IDENTIFY LADY MACBETH BY RECOGNIZING THE INCORRECT RESPONSE IN A CHOICE OF ALTERNATIVES. %20

0037

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SHAKESPEARE INTRODUCES LADY MACBETH AS ALL OF THE FOLLOWING *EXCEPT*

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- *A. AS A WIFE WHO USES HER HUSBAND ONLY TO FURTHER HER OWN AMBITIONS.
B. AS A WIFE WHO UNDERSTANDS HER HUSBANDS LIMITATIONS.
C. AS A WIFE WHOSE LOVE FOR HER HUSBAND IMPELS HER TO SEEK HIS ADVANCEMENT.
D. AS A WIFE WHO IS LOVED AND A PARTNER TO HER HUSBANDS ASPIRATIONS.
F. AS A WOMAN OF INDOMITABLE DETERMINATION.

SHAKESPEARE INTRODUCES LADY MACBETH AS ALL OF THE FOLLOWING
EXCEPT

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4100043

- A. AS A SELF-RELIANT PERSON.
- *B. AS SEXUALLY UNATTRACTIVE.
- C. AS A DOMINATING PERSON.
- D. AS A CONNIVING PERSON.
- F. AS HYPOCRITICAL.

THE STUDENT CAN RECALL SHAKESPEARES EXPOSITION OF LADY MACBETHS
CHARACTER WHEN SHE IS FIRST INTRODUCED BY SELECTING THE METHOD
SHAKESPEARE EMPLOYED. %1n

0038

DIRECTIONS - SELECT THE BEST COMPLETION.

1

LADY MACBETHS CHARACTER IS FIRST REVEALED THROUGH

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- A. HER ACTIONS.
- B. HER OWN WORDS.
- *C. HER OWN WORDS AND MACBETHS.
- D. HER OWN WORDS, MACBETHS, AND BANQUOS.
- F. HER OWN WORDS AND DUNCANS GREETING.

THE STUDENT WILL RECALL MACBETHS HESITANCY TO ACCEPT LADY
MACBETHS PLAN BY SELECTING THE CORRECT COMPLETION. %1n

0039

DIRECTIONS - SELECT THE BEST COMPLETION.

10

SELECT THE CORRECT COMPLETION.

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4100045

WHEN LADY MACBETH ATTEMPTS TO PERSUADE MACBETH TO FALL IN WITH
PLANS TO MURDER DUNCAN, MACBETH

- A. AGREES WITH HER WHOLEHEARTEDLY.
- B. DISAGREES AS TO WHO SHOULD DO THE KILLING.
- *C. ARGUES AGAINST HER PLAN.
- D. INSISTS THAT SHE ABANDON IT AND FOLLOW HIS SUGGESTIONS.
- F. SUGGESTS SLIGHT MODIFICATIONS.

THE STUDENT WILL RECALL THE ARGUMENTS MACBETH USED TO COUNTER
LADY MACBETHS PLAN FOR DUNCANS MURDER BY SELECTING THE
INCORRECT RESPONSE. %1n

0040

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MACBETHS OBJECTIONS TO LADY MACBETHS PLAN INCLUDE ALL THE
FOLLOWING *EXCEPT* THAT

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46

- A. IT MIGHT FAIL.
- B. IT WOULD SHOW MACBETH AS UNGRATEFUL.
- C. IT WOULD TARNISH MACBETHS IMAGE.
- *D. HE COULDN'T BEAR TO KILL A KINSMAN.
- F. HER PLAN IS BEYOND A MANS COURAGE.

THE STUDENT WILL RECALL THE PERSUASIVE DEVICES LADY MACBETH DOES USE TO GAIN MACBETH'S COOPERATION IN KILLING DUNCAN BY SELECTING THE ONE DEVICE SHE DOES NOT USE. %10

0041

DIRECTIONS - SELECT THE BEST COMPLETION.

1

TO GET MACBETH'S COOPERATION IN HER PLAN TO MURDER DUNCAN, LADY MACBETH USED ALL THE FOLLOWING DEVICES *EXCEPT*

4100047

4100047

A. SHE EQUATES HIS AGREEMENT WITH HIS LOVE FOR HER.

4100047

B. SHE CALLS HIM A COWARD.

4100047

C. SHE CALLS HIM A HEAST FOR SUGGESTING THE POSSIBILITY AND THEN RENEGING.

4100047

4100047

D. SHE ACCUSES HIM OF BEING UNMANLY.

4100047

*E. SHE THREATENS HIM WITH THE WITHDRAWAL OF HER LOVE.

4100047

THE STUDENT WILL SHOW HIS ANALYSIS OF THE INTERNAL CONFLICTS OF MACBETH TO THE MURDER OF DUNCAN BY SELECTING THE WEAKEST DETERRENT TO THE MURDER. %10

0042

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

IN THE SOLILOQUY WHICH OPENS SCENE VII OF ACT II, MACBETH REVEALS HIS INTERNAL CONFLICTS. WHICH DOES HE SHOW TO BE THE WEAKEST DETERRENT TO DUNCAN'S MURDER?

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4100048

4100048

*A. FEAR OF ETERNAL DAMNATION

4100048

B. EARTHLY CONSEQUENCES

4100048

C. FEAR OF RETRIBUTION

4100048

D. POSSIBILITY OF FAILURE

4100048

E. UNREALIZED AMBITION

4100048

THE STUDENT RECALLS THE THREE STAGES OF MACBETH'S HALLUCINATION BY SELECTING THE DESCRIPTIONS OF THE DAGGER. %10

0043

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN MACBETH'S HALLUCINATION IN WHICH HE SEES THE DAGGER, HE DESCRIBES IT

4100049

4100049

A. AS HAVING ITS HANDLE POINT TOWARD HIS HAND.

4100049

B. AS MOVING IN THE DIRECTION OF DUNCAN'S ROOM.

4100049

C. AS BLOODY, SYMBOLIZING THE PERFORMANCE OF THE MURDER.

4100049

*D. A, B AND C.

49

E. A AND B ONLY.

49

THE STUDENT RENDERS AN OPINION AS TO WHY MACBETH HAS BEEN BRANDED A MORAL COWARD BY SELECTING THE REASON. %10

0044

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MACBETH DESERVES THE ACCUSATION OF BEING CALLED A MORAL COWARD BECAUSE

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4100050

A. HE COULDN'T MAKE UP HIS OWN MIND ABOUT MURDERING DUNCAN.

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- B. HE NEEDED LADY MACBETH TO GIVE HIM BACKBONE ENOUGH TO GO AHEAD WITH THE MURDER. 4100050
 4100050
 *C. HE DIDNT HAVE THE COURAGE TO RESIST THE URGINGS OF LADY MACBETH WHEN HIS CONSCIENCE TOLD HIM THE MURDER WAS WRONG. 4100050
 4100050
 D. HE RATIONALIZED HIS KILLING OF DUNCAN. 4100050
 4100050
 E. HE DIDNT HAVE THE COURAGE TO MURDER DUNCAN OPENLY. 4100050

THE STUDENT, GIVEN A LIST OF SYMBOLS, CAN DISTINGUISH THOSE WHICH SYMBOLIZE THE REINFORCEMENT OF THE FORCES OF EVIL IN *MACBETH* BY SELECTING A SYMBOL OF EVIL. %10 0045

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SYMBOLS OF EVIL INCLUDE ALL OF THE FOLLOWING *EXCEPT* 4100051
 A. WITCHES. 4100051
 B. NIGHT. 4100051
 C. STORMS. 4100051
 D. RAVEN AND OWL. 4100051
 *E. STARS. 4100051

THE STUDENT WILL APPLY AN ANALOGY SHOWING THAT THE SEED OF AMBITION EXISTED IN MACBETHS BREAST BEFORE THE WITCHES STIRRED IT INTO LIFE BY SELECTING THE ANALOGY THAT MOST ACCURATELY REFLECTS THE SEED OF AMBITION. %10 0047

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHICH OF THE FOLLOWING ANALOGIES MOST ACCURATELY REFLECTS THE FUNCTIONS OF THE FORCES THAT LEAD TO DUNCANS MURDER? 4100053
 A. MACBETH IS THE EARTH, THE WITCHES THE SEED, AND LADY MACBETH THE PLANT. 4100053
 B. THE WITCHES ARE THE SEED, MACBETH IS THE RAIN, AND LADY MACBETH THE SUN. 4100053
 *C. MACBETH IS THE EARTH, AMBITION IS THE SEED, THE WITCHES ARE THE RAIN, AND LADY MACBETH IS THE SUN. 4100053
 D. MACBETH IS THE EARTH, THE WITCHES THE SUN AND RAIN, AND LADY MACBETH THE PLANT. 4100053
 E. MACBETH IS THE EARTH, THE WITCHES THE SEED, AND LADY MACBETH THE SUN AND RAIN. 4100053

THE STUDENT SHOWS KNOWLEDGE OF LADY MACBETHS ACKNOWLEDGED EXCUSE FOR NOT COMMITTING DUNCANS MURDER HERSELF BY SELECTING THE ITEM THAT LISTS HER EXCUSE. %10 0048

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

WHAT EXCUSE DOES LADY MACBETH GIVE FOR NOT KILLING DUNCAN HERSELF? 4100054
 A. SHE DIDNT WANT HER HUSBAND TO SEEM %LILY-LIVERED. 4100054
 B. SHE CANT STAND THE SIGHT OF BLOOD. 4100054
 *C. DUNCAN RESEMBLED HER FATHER AS HE SLEPT. 4100054
 D. SHE DIDNT WANT THE GROOMS TO BE ABLE TO RECALL HER ENTERING 4100054

DUNCANS CHAMBER.
E. SHE WAS SCARED OFF BY THE HELL.

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THE STUDENT WILL DISTINGUISH BETWEEN THE RELATIONSHIP BETWEEN
MACBETH AND LADY MACBETH PRIOR TO AND AFTER DUNCANS MURDER BY
IDENTIFYING THE RELATIONSHIP AFTER THE MURDER. %1a

0049

DIRECTIONS - SELECT THE BEST COMPLETION.

1

- AFTER DUNCANS MURDER, MACBETHS RELATION WITH LADY MACBETH
- A. CONTINUES AS BEFORE.
 - *B. SHOWS GROWING LACK OF COMMUNICATION BETWEEN THEM.
 - C. SHOWS A GROWING CLOSENESS FROM THEIR SHARING OF THE DREADEFUL SECRET.
 - D. SHOWS HIM TO BE INCREASINGLY DEPENDENT UPON HER ADVICE.
 - E. REVEALS A PETTY BICKERING OVER TRIFLES.

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THE STUDENT WILL SHOW COMPREHENSION OF THE APPEAL MACBETH MADE TO
THE MURDERER IN ORDER TO HAVE THEM AGREE TO KILL BANQUO AND HIS
SON BY SELECTING THE TECHNIQUE EMPLOYED BY MACBETH. %1n

0050

DIRECTIONS - SELECT THE BEST COMPLETION.

1

- TO PERSUADE THE MURDERERS TO KILL BANQUO, MACBETH
- *A. CONVINCED THEM THAT BANQUO WAS THEIR ENEMY.
 - B. SAID THAT BANQUO HAD KILLED DUNCAN.
 - C. CLAIMED THAT BANQUO HAD THREATENED MACBETHS LIFE.
 - D. PROMISED THEM A THOUSAND POUNDS.
 - E. PROMISED THEM AMNESTY FOR THEIR PREVIOUS CRIMES.

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THE STUDENT WILL RENDER AN OPINION AS TO WHAT COULD HAVE BEEN THE
MOTIVE SHAKESPEARE HAD MACBETH ADVANCE AS HIS REASON FOR
ARRANGING THE MURDER OF BANQUO BY SELECTING THE MOST PROBABLE
MOTIVE. %1a

0051

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

SHAKESPEARE HAD MACBETH ADVANCE A REASON FOR THE KILLING OF
BANQUO. WHAT IS THE MOST PROBABLE REASON MACBETH DECIDES TO KILL
BANQUO?

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- A. MACBETH SUSPECTED BANQUO WAS ABOUT TO BETRAY HIM.
- *B. THE WITCHES PROPHECIED THAT BANQUOS SONS WOULD SUCCEED MACBETH.
- C. MACBETH WAS AFRAID BANQUO WOULD HARM MACBETHS SONS SO THAT BANQUOS SONS COULD SUCCEED MACBETH.
- D. MACBETH FEARED THAT BANQUO WAS AROUSING THE THANES AGAINST HIM.
- E. LADY MACBETH HAD URGED HIM TO ELIMINATE BANQUO AND HIS SON.

THE STUDENT RECALLS THE SYMBOLS SHAKESPEARE USED TO DESIGNATE THE UNNATURAL MANIFESTATIONS PRESENT IN SCOTLAND AFTER DUNCANS MURDER BY MACBETH BY SELECTING THE ONE EVENT THAT DID *NOT* OCCUR. %10

0052

DIRECTIONS - SELECT THE BEST COMPLETION.

FOLLOWING DUNCANS MURDER, AMONG THE STRANGE, UNNATURAL OCCURRENCES %SYMBOLIZING DISORDER%, ALL THE FOLLOWING WERE REPORTED *EXCEPT*

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- A. DUNCANS HORSES TURNED WILD.
- B. DUNCANS HORSES BEGAN TO EAT EACH OTHER.
- C. IT WAS DARK DURING THE DAYTIME.
- *D. A MOUSING OWL GREW INTO A HAWK.
- F. A FALCON WAS KILLED BY AN OWL.

THE STUDENT WILL IDENTIFY THE REASON DUNCANS SONS FLED FROM SCOTLAND AFTER DUNCANS MURDER IN *MACBETH* BY SELECTING THE CORRECT CHOICE FROM A LIST OF ALTERNATIVES. %10

0053

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MALCOLM AND DONALBAIN FLEE THE COUNTRY AFTER DUNCANS DEATH BECAUSE

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- A. MALCOLM THINKS HE IS TOO YOUNG TO BE KING AND DONALBAIN DOESNT WANT TO STAY WITHOUT HIM.
- *B. THEY FEAR THEY WILL BE MURDERED AS THEIR FATHER WAS.
- C. THEY FEAR BEING ACCUSED OF THE MURDER.
- D. THEY ALWAYS WANTED TO LEAVE SCOTLAND FOR A WARMER AND HAPPIER COUNTRY, BUT THEIR FATHER WOULDNT LET THEM.
- F. THEY ARE TOO DISTRAUGHT TO STAY FOR THEIR FATHERS FUNERAL.

THE STUDENT WILL RECALL THE SPEAKER AND THE OCCASION OF A QUOTED PASSAGE FROM *MACBETH* BY IDENTIFYING THE SPEAKER AND THE OCCASION FOR THE SPEECH. %10

0054

DIRECTIONS - SELECT THE BEST COMPLETION.

1

%YET DO I FEAR THY NATURE.
IT IS TOO FULL O THE MILK OF HUMAN KINDNESS
TO CATCH THE NEAREST WAY. THOU WOULDST BE GREAT.
ART NOT WITHOUT AMBITION, BUT WITHOUT
THE ILLNESS SHOULD ATTEND IT. WHAT THOU WOULDST HIGHLY
THOU WOULDST HOLILY, WOULDST NOT PLAY FALSE,
AND YET WOULDST WRONGLY WIN.%

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THE LINES QUOTED ABOVE WERE SPOKEN BY

- A. BANQUO TO MACBETH.
- B. LADY MACBETH TO MACBETH.
- C. DUNCAN TO MACBETH.
- D. MACBETH TO BANQUO.
- *F. LADY MACBETH IN A SOLILOQUY.

THE OCCASION DURING WHICH THE ABOVE LINES WERE SPOKEN OCCURRED WHEN

4100061
4100061

- A. BANQUO SPOKE THEM AFTER DUNCAN PRONOUNCED MALCOLM HIS SUCCESSOR. 4100061
- B. LADY MACBETH SAID THEM TO MACBETH AFTER HE RETURNED TO TELL HER DUNCAN WAS COMING TO IVERNESS. 4100061
- C. DUNCAN SAID THEM TO MACBETH WHEN MACBETH PROTESTS HIS UNWORTHINESS OF THE HONORS DUNCAN IS HEAPING UPON HIM. 4100061
- *D. LADY MACBETH VOICED HER THOUGHTS AFTER READING THE LETTER. 4100061
- E. MACBETH EXPLAINED TO BANQUO WHY DUNCAN HADNT PRAISED HIM AS MUCH AS HE PRAISED MACBETH. 4100061

%HAD I BUT DIED AN HOUR BEFORE THIS CHANCE, 4100063
 I HAD LIVED A BLESSED TIME. FOR, FROM THIS INSTANT, 4100063
 THERES NOTHING SERIOUS IN MORTALITY. 4100063
 ALL IS BUT TOYS. RENOWN AND GRACE IS DEAD. 4100063
 THE WINE OF LIFE IS DRAWN, AND THE MERE LEES 0063
 IS LEFT THIS VAULT TO BRAG OF. 63

THE LINES QUOTED ABOVE WERE SPOKEN BY

- A. MACDUFF TO THE ASSEMBLAGE. 4100063
- B. MACBETH TO LADY MACBETH. 4100063
- C. MACDUFF TO MACBETH. 4100063
- D. MACDUFF TO LENNOX. 4100063
- *E. MACBETH TO THE ASSEMBLAGE. 4100063

THE OCCASION WAS

- A. THE BANQUET WHILE DUNCAN WAS BEING EULOGIZED. 4100064
- B. THE BANQUET WHEN IT WAS ANNOUNCED THAT BANQUO HAD BEEN KILLED. 4100064
- C. FOLLOWING THE BANQUET WHEN NEWS OF BANQUO'S DEATH WAS BROUGHT. 4100064
- *D. FOLLOWING THE DISCOVERY OF DUNCAN'S MURDER. 4100064
- E. THE CONVERSATION BETWEEN LADY MACBETH AND MACBETH BEFORE THE BANQUET. 4100064

%WHO CAN BE WISE, AMAZED, TEMPERATE AND FURIOUS, 4100067
 LOYAL AND NEUTRAL, IN A MOMENTO NO MAN. 4100067
 THE EXPEDITION OF MY VIOLENT LOVE 4100067
 OUTRAN THE PAUSER, REASON ... 4100067
 ... WHO COULD REFRAIN, 4100067
 THAT HAD A HEART TO LOVE, AND IN THAT HEART 4100067
 COURAGE TO MAKE HIS LOVE KNOWN. 4100067

THE ABOVE LINES WERE SPOKEN BY

- A. LADY MACBETH TO MACDUFF'S QUESTION TO MACBETH %WHEREFORE DID YOU SOON 4100067
- B. MACBETH TO LADY MACBETH'S QUESTION %WHEREFORE... 4100067
- C. MACBETH TO BANQUO'S QUESTION %WHEREFORE... 4100067
- *D. MACBETH TO MACDUFF'S QUESTION, %WHEREFORE... 4100067
- E. LADY MACBETH TO BANQUO'S QUESTION, %WHEREFORE... 4100067

%IT IT WERE DONE WHEN TIS DONE, THEN TWERE WELL 0069
 IT WERE DONE QUICKLY. IF THE ASSASSINATION 4100069
 COULD TRAMMEL UP THE CONSEQUENCE, AND CATCH 4100069
 WITH HIS SURCEASE SUCCESS, THAT BUT THIS BLOW 4100069
 MIGHT BE THE BE-ALL AND END-ALL HERE. 0069
 WE'LD JUMP THE LIFE TO COME. BUT IN THESE CASES 4100069
 WE STILL HAVE JUDGMENT HERE. THAT WE BUT TEACH 4100069
 BLOODY INSTRUCTIONS, WHICH, BEING TAUGHT, RETURN 4100069
 TO PLAGUE THE INVENTOR. 4100069

THE LINES QUOTED ABOVE WERE SPOKEN BY MACBETH

- A. TO LADY MACBETH BEFORE THE MURDER OF BANQUO. 4100069
- B. TO LADY MACBETH BEFORE THE MURDER OF DUNCAN. 4100069
- C. IN A SOLILOQUY BEFORE THE MURDER OF BANQUO. 4100069
- *D. IN A SOLILOQUY BEFORE THE MURDER OF DUNCAN. 4100069
- F. TO THEIR MURDERERS BEFORE THE MURDER OF BANQUO. 4100069

*TOMORROW, AND TOMORROW, AND TOMORROW, 4100071
 CREEPS IN THIS PETTY PACE FROM DAY TO DAY 4100071
 TO THE LAST SYLLABLE OF RECORDED TIME, 4100071
 AND ALL OUR YESTERDAYS HAVE LIGHTED FOOLS 4100071
 THE WAY TO DUSTY DEATH. OUT, OUT, BRIEF CANDLE. 4100071
 LIVES BUT A WALKING SHADOW, A POOR PLAYER 4100071
 THAT STRUTS AND FRETTS HIS HOUR UPON THE STAGE 4100071
 AND THEN IS HEARD NO MORE. IT IS A TALE 71
 TOLD BY AN IDIOT, FULL OF SOUND AND FURY, 4100071
 SIGNIFYING NOTHING. 4100071

THE ABOVE LINES WERE SPOKEN BY

- A. LADY MACBETH TO MACBETH. 4100071
- B. MACBETH TO LADY MACBETH. 4100071
- C. LADY MACBETH TO HER COMPANION. 4100071
- D. MACBETH TO THE PHYSICIAN. 4100071
- *E. MACBETH TO SEYTON. 4100071

THE OCCASION IS

- A. LADY MACBETHS AWAKENING FROM A SLEEP-WALKING SESSION. 4100072
- B. LADY MACBETHS LONELY RETIREMENT TO HER ROOM AFTER VAINLY 4100072
 SEEKING MACBETHS COMPANY. 4100072
- *C. LADY MACBETHS DEATH. 4100072
- D. MACBETHS ANGUISHED SEARCH FOR SOLACE AFTER LADY MACDUFFS 4100072
 DEATH. 4100072
- F. MACBETHS DYING WORDS AFTER MACDUFF STABS HIM. 4100072

*METHOUGHT I HEARD A VOICE CRY SLEEP NO MORE. 4100074
 ... DOES MURDER SLEEP, THE INNOCENT SLEEP, 4100074
 SLEEP THAT KNOTS UP THE RAVELL'D SLEAVE OF CARE, 4100074
 THE DEATH OF EACH DAY'S LIFE, SORE LABORS BATH, 4100074
 BALM OF HURT MINDS, GREAT NATURE'S SECOND COURSE, 4100074
 CHIEF NOURISHER IN LIFE'S FEAST. 74

THE ABOVE LINES WERE SPOKEN BY

- A. LADY MACBETH TO MACBETH WHEN SHE COMPLAINED OF INSOMNIA. 4100074
- B. LADY MACBETH TO HER COMPANION. 4100074
- C. LADY MACBETH TO HER PHYSICIAN. 4100074
- D. MACBETH TO LADY MACBETH WHEN HE COMPLAINED ABOUT HIS 4100074
 CONSCIENCE BOTHERING HIM AFTER THE MURDER OF BANQUO. 4100074
- *E. MACBETH TO LADY MACBETH IMMEDIATELY AFTER HE KILLED DUNCAN. 4100074

IN THE ABOVE PASSAGE, SLEEP REPRESENTS ALL OF THE FOLLOWING

- *EXCEPT* 4100075
- A. A CLEAR CONSCIENCE. 4100075
- B. RESPIRE FROM THE DAY'S TROUBLES. 4100075
- *C. A CLEANSER OF CONSCIENCE. 4100075
- D. A SOOTHING OINTMENT OF TROUBLED MINDS. 4100075
- E. THE MAIN COURSE IN THE MEAL OF LIFE. 4100075

THE STUDENT CAN INTERPRET PERCEPTION OF MACBETHS FEELINGS BY
 SELECTING THESE FEELINGS FROM A CHOICE OF ALTERNATIVES. #17

0055

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MACBETHS RESPONSE TO LADY MACBETHS DEATH COULD BEST BE DESCRIBED AS

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- A. ONE OF PROFOUND RELIEF.
- *B. ALMOST CALLOUS.
- C. SINCERELY SORROWFUL.
- D. ONE OF INTENSE GRIEF.
- E. ELATION OVER HER RELEASE FROM SUFFERING.

THE STUDENT WILL EVALUATE THE VARIOUS MAJOR INFLUENCES AFFECTING THE ACTION IN *MACBETH* BY SELECTING THE INFLUENCE IN THE FIRST HALF OF THE PLAY. %10

0056

DIRECTIONS - SELECT THE BEST COMPLETION.

1

WHICH OF THE FOLLOWING IS THE ULTIMATE, DECIDING INFLUENCE ON THE ACTION OF THE FIRST HALF OF THE PLAY?

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4100078

- A. MACBETHS CHARACTER
- *B. MACBETHS AMBITION
- C. THE WITCHES PROPHECIES
- *D. LADY MACBETHS ARGUMENTS
- E. BANQUOS CHARACTER

THE STUDENT WILL SHOW HIS COMPREHENSION OF LADY MACBETHS CHARACTER AS SHAKESPEARE DELINEATES HER BY SELECTING THE CORRECT DESCRIPTION. %10

0057

DIRECTIONS - SELECT THE BEST COMPLETION.

1

LADY MACBETH

4100079
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4100079

- A. EVIDENCES NO TRUE FEMININITY IN *MACBETH*.
- B. EVIDENCES ONLY FEIGNED FEMININITY.
- C. EVIDENCES NORMAL FEMININITY.
- *D. SUPPRESSES HER NORMAL FEMININITY.

THE STUDENT WILL EVALUATE THE DIFFERENCES BETWEEN THE TWO LEADING CHARACTERS OF *MACBETH* BY SELECTING THE QUALITY OF MOST DIFFERENCE. %10

0058

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE MOST SIGNIFICANT DIFFERENCE BETWEEN MACBETHS AND LADY MACBETHS CHARACTER IS

4100080
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4100080
4100080
4100080
4100080

- A. THEIR AMBITION TO ATTAIN THE KINGSHIP OF SCOTLAND.
- B. THEIR SELF CONTROL.
- *C. THEIR ABILITY TO IMAGINE THE CONSEQUENCES OF THEIR CRIME.
- D. THEIR COURAGE.
- E. THEIR HUMANITY.

THE STUDENT WILL ANALYZE ONE OF THE ENIGMAS OF *MACBETH* BY IDENTIFYING THE MOTIVES OF SHAKESPEARE THROUGH THE CHARACTER OF LADY MACBETH IN THE CONTROVERSIAL FAINTING SCENE. %10

0059

DIRECTIONS - SELECT THE BEST COMPLETION.

1

WE KNOW DEFINITELY THAT LADY MACBETH FAINTED

4100081

A. TO DISTRACT ATTENTION FROM MACBETH TO HERSELF.

4100081

B. TO KEEP MACBETH FROM BETRAYING HIMSELF.

4100081

C. TO SHOW HER WEAKNESS.

4100081

D. TO SHOW HER FEAR OF MACDUFF'S FUTURE QUESTIONS.

4100081

*F. TO KEEP US GUESSING.

4100081

THE STUDENT WILL DEMONSTRATE UNDERSTANDING OF *MACBETH* BY IDENTIFYING THE THEME. %10

0060

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE MAIN THEME OF MACBETH IS

4100082

A. THE PRICE OF INGRATITUDE.

4100082

B. THE FOLLY OF VIOLATING ONE'S CONSCIENCE.

4100082

C. THE VILLAINY OF TREACHERY.

4100082

*D. THE DEVASTATING EFFECT OF UNCHECKED AMBITION.

4100082

F. THE FOLLY OF SUPERSTITION.

4100082

THE STUDENT WILL DISTINGUISH BETWEEN *MACBETH* AND *MERCHANT OF VENICE* AND *AS YOU LIKE IT* BY SELECTING A MAJOR DIFFERENCE. %10

0061

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN COMPARISON WITH *AS YOU LIKE IT* OR *MERCHANT OF VENICE*,

4100083

MACBETH INCLUDES

4100083

A. NO CLASSICAL REFERENCES.

4100083

B. MANY FAMILIAR CLASSICAL REFERENCES.

4100083

C. MANY CLASSICAL REFERENCES NOT FAMILIAR TO US.

4100083

*D. A FEW CLASSICAL REFERENCES, MOST OF WHICH ARE NOT FAMILIAR.

0083

THE STUDENT RECALLS BANQUO'S REACTION TO THE WITCHES' PROPHECIES BY INDICATING THAT REACTION. %10

0062

SELECT ONE *FALSE* STATEMENT.

20

WHICH OF THE FOLLOWING STATEMENTS CONCERNING BANQUO'S REACTION TO THE WITCHES' PROPHECIES IS *FALSE*?

4100084

*A. GIVES NO CREDENCE TO THEM

4100084

B. IS TEMPTED BY THEM

4100084

C. IS WILLING TO SPEAK OF THEM AS LONG AS NO DISHONOR IS INVOLVED

4100084

D. IS INTRIGUED BY THEM AND WOULD LIKE TO HEAR MORE

4100084

F. SUSPECTS THEM

4100084

4100084

THE STUDENT RECALLS LADY MACBETH'S ACTIONS IN THE SLEEP WALKING SCENE BY SELECTING THE ONE ACTION SHE DID *NOT* PERFORM. %10

0160

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN HER SLEEP-WALKING SCENE LADY MACBETH *DOES ALL THE FOLLOWING EXCEPT*

4100379

4100379

A. MAKE CONFUSED REFERENCES TO THE MURDERS THAT HAVE BEEN COMMITTED.

0379

B. CARRY A LIGHTED TAPER.

379

C. ATTEMPT TO WASH THE BLOOD FROM HER HANDS.

379

*D. CRY TO GOD FOR FORGIVENESS AND RELEASE FROM HER TORTURE.

0379

E. CONTINUE TO TAUNT AND TO COUNSEL MACBETH.

0379

0379

THE STUDENT CAN RECALL THE CHARACTERISTICS OF MACBETH AS SHAKESPEARE DEPICTS HIM IN THE FIRST ACT BY SELECTING THE ONE CHARACTERISTIC THAT DOES *NOT* DEPICT HIM. %10

0164

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN ACT V, MACBETH APPEARS AS ALL THE FOLLOWING *EXCEPT*

4100383

*A. GLOATING OVER HIS POWER TO RETAIN THE THRONE AMIDST THE HOSTILITY OF THE THANES.

4100383

B. FALSELY SECURE BECAUSE OF THE PROPHECIES OF THE WITCHES.

4100383

C. DISCONTENT WITH HIS LOSS OF LOVE AND RESPECT.

4100383

D. COURAGEOUS IN THE FACE OF THE ENGLISH.

4100383

E. LONGING FOR SELF-RESPECT.

4100383

4100383

THE STUDENT CAN RECALL MACBETH'S SITUATION AS THE FORCES OF MALCOLM APPROACH DUNSLINANE BY SELECTING THE ACTION OF THE THE NOBLES. %10

0166

DIRECTIONS - SELECT THE BEST COMPLETION.

1

WHEN THE ENGLISH ARMY MARCHES UPON MACBETH'S CASTLE, THE SCOTTISH NOBLES

4100385

4100385

*A. DESERT MACBETH AND JOIN IT.

4100385

B. DESERT MACBETH AND FLEE FROM THE INVADERS.

4100385

C. HASTILY FORTIFY THE CASTLE.

4100385

D. TRY TO TALK MACBETH INTO SURRENDERING BECAUSE THE ODDS ARE TOO GREAT.

4100385

4100385

E. ASSURE MACBETH OF THEIR ALLEGIANCE AND UNDYING PATRIOTISM FOR SCOTLAND.

4100385

4100385

THE STUDENT RECALLS THE FINAL EVENTS IN *MACBETH* FOLLOWING THE CATASTROPHE BY SELECTING THE CORRECT EVENTS. %10

0167

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

*MACBETH ENDS WITH WHICH OF THE FOLLOWING?

4100386
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4100386
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4100386
4100386
4100386
4100386

- A. IMPASSIONED DENOUNCEMENT OF MACBETH AND HIS TYRANNY.
- *B. TRANQUILITY RESULTING FROM THE RELEASE FROM TYRANNY AND THE PROMISE OF RESTORATION OF ORDER AND SANITY TO SCOTLAND
- C. WILD EXALTATION AND REVELRY OVER THE VICTORY
- D. DISAPPOINTMENT THAT LADY MACBETH IS ALREADY DEAD SO REVENGE CAN BE ONLY HALF-REALIZED
- E. SPIRITED PRONOUNCEMENT OF REVENGE AGAINST ALL WHO ABETTED MACBETH IN HIS TYRANNY

THE STUDENT CAN RECALL THAT MACBETH STILL GIVES CREDENCE TO THE WITCHES PROPHECY UNTIL MACDUFF REVEALS HIS UNNATURAL BIRTH BY SELECTING HIS REASON FOR REJECTING SUICIDE. %10

0168

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MACBETH REJECTS SUICIDE BECAUSE

4100387
4100387
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4100387

- A. HE IS TOO COWARDLY TO KILL HIMSELF.
- B. NO ROMAN SOLDIER WOULD CONSIDER SUCH ESCAPE FROM COMBAT.
- C. HE CONSIDERS CAPTURE MORE HONORABLE THAN SUICIDE.
- *D. HE STILL CONSIDERS HIMSELF INVINCIBLE.
- E. HE WANTS TO DIE HEROICALLY.

THE STUDENT CAN INDICATE HIS RECOLLECTION OF MACBETH'S REACTION TO THE REALIZATION THAT HE HAS BEEN DUPED BY THE WITCHES BY SELECTING THE REACTION HE DOES *NOT* DO. %10

0169

DIRECTIONS - SELECT THE BEST COMPLETION.

1

WHEN MACDUFF REVEALS TO MACBETH HIS ABNORMAL BIRTH, MACBETH DOES ALL THE FOLLOWING *EXCEPT*

4100388
4100388
0388
388
0388
388
0388
4100388
4100388

- A. REALIZE THAT HE HAS BEEN DECEIVED BY THE EQUIVOCATION OF THE WITCHES.
- B. REALIZE THE FULL MEANING OF THE WITCHES PROPHECIES.
- C. REFUSE TO FIGHT MACDUFF.
- *D. CONFESS TO MACDUFF THAT THE WITCHES EARLIER PROPHECIES WERE RESPONSIBLE FOR ALL THE SUBSEQUENT GRIEF.
- E. VOWS TO FIGHT TO THE END.

THE STUDENT CAN SHOW HIS RECOLLECTION OF MACDUFF'S DRAMATIC ENTRY AS VICTOR AT THE END OF THE PLAY BY SELECTING THE ACTION THAT OCCURS. %10

0170

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SHAKESPEARE REVEALS MACBETH'S DEFEAT TO THE AUDIENCE BY

4100389
4100389
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4100389

- A. HAVING MACDUFF RE-ENTER TO REPORT THAT MACBETH CRASHED TO HIS DEATH FROM THE CASTLE WALL.
- *B. HAVING MACDUFF RE-ENTER, CARRYING MACBETH'S HEAD.
- C. HAVING MACDUFF STAB MACBETH IN THE BACK AS MACBETH BENT DOWN TO RETRIEVE HIS SWORD.
- D. HAVING MALCOLM REPORT THAT MACDUFF DISEMBOWELED MACBETH.
- E. HAVING MACDUFF REPORT THAT HE STABBED MACBETH THROUGH HIS

130

THE STUDENT WILL SHOW COMPREHENSION OF A QUOTED PASSAGE FROM
MACBETH BY SELECTING THE CORRECT INTERPRETATION OF THE PASSAGE
FROM A CHOICE OF ALTERNATIVES. %70

0187

DIRECTIONS - SELECT THE BEST COMPLETION.

1

%YET DO I FEAR THY NATURE.

62

IT IS TOO FULL O THE MILK OF HUMAN KINDNESS

062

TO CATCH THE NEAREST WAY. THOU WOULDST BE GREAT.

0062

ART NOT WITHOUT AMBITION, BUT WITHOUT

62

THE ILLNESS SHOULD ATTEND IT. WHAT THOU WOULDST HIGHLY

0062

THOU WOULDST HOLILY, WOULDST NOT PLAY FALSE,

0062

AND YET WOULDST WRONGLY WIN.0

62

62

THE MEANING OF THE COMPLETE PASSAGE IS THAT THE PERSON SPOKEN
ABOUT

4100062

4100062

A. IS TOO LAZY TO IMPLEMENT HIS AMBITIONS.

4100062

B. IS TOO HEALTHY TO COMMAND SYMPATHY FROM THOSE WHO COULD HELP
HIM REALIZE HIS AMBITION.

4100062

C. IS SO HOLY THAT SACRED THOUGHTS DRIVE AMBITIOUS ASPIRATIONS
FROM HIS MIND.

4100062

4100062

D. WANTS TO ACHIEVE HIS AMBITIONS HONORABLY.

4100062

4100062

*E. WANTS TO ACHIEVE HIS AMBITIONS BY NOT PERSONALLY DOING
ANYTHING DISHONORABLE.

4100062

4100062

%HAD I BUT DIED AN HOUR BEFORE THIS CHANCE,

4100065

I HAD LIVED A BLESSED TIME. FOR, FROM THIS INSTANT,

4100065

THERES NOTHING SERIOUS IN MORTALITY.

4100065

ALL IS BUT TOYS. RENOWN AND GRACE IS DEAD.

4100065

THE WINE OF LIFE IS DRAWN, AND THE MERE LEES

0065

IF LEFT THIS VAULT TO BRAG OF.0

65

4100065

THE BEST PARAPHRASE OF THE ABOVE LINES IS

4100065

A. THE DEATH OF MY FRIEND BANQUO TAKES ALL THE JOY OUT OF MY
LIFE. THE SPIRIT OF LIFE IS GONE, LEAVING ONLY DREGS.

4100065

4100065

B. THE MURDER OF DUNCAN LEAVES ASHES IN MY MOUTH.

4100065

C. IN LOSING DUNCAN, WE HAVE LOST AN IRREPLACEABLE LEADER,
WHOSE DEATH IS LIKE THE DISAPPOINTMENT IN SEEING A GLASS
EMPTY OF ITS WINE.

4100065

4100065

*D. IF I HAD DIED AN HOUR BEFORE THIS, MY LIFE WOULD HAVE BEEN
COMPLETE, FOR NOTHING IS NOW WORTHWHILE IN HUMAN LIFE.

4100065

4100065

EVERYTHING IS TRIVIAL AND ONLY LIFE'S SEDIMENT REMAINS.

4100065

4100065

E. MY CONSCIENCE TURNS MY VICTORY INTO GALL.

4100065

THE SPEAKERS EMOTION IS THAT OF

4100066

A. OVERWHELMING GRIEF.

4100066

*B. CALCULATED HYPOCRICY.

4100066

C. SINCERE REGRET.

4100066

D. INCONSOLABLE DISAPPOINTMENT.

4100066

E. COMPENSATORY RELIEF.

4100066

%WHO CAN BE WISE, AMAZD, TEMPERATE AND FURIOUS,

4100068

LOYAL AND NEUTRAL, IN A MOMENTO NO MAN.

4100067

THE EXPEDITION OF MY VIOLENT LOVE

4100068

OUTRAN THE PAUSER, REASON ...

4100068

THE MEANING OF THESE LINES IS

68

- A. REASON DEMANDED THAT I AVENGE THE DEATH OF DUNCAN.
- B. THE GROOMS DESERVED TO BE KILLED.
- C. ANYONE WOULD HAVE DONE THE SAME THING HAD HE THE OPPORTUNITY.
- *D. IT WAS A SENSELESS THING TO DO, BUT I DID IT IN THE CONFUSION OF MY EMOTIONS OUT OF LOVE FOR DUNCAN.
- E. NO MAN IN HIS RIGHT MIND WOULD HAVE CURBED HIS RIGHTFOUS INDIGNATION AT THE MURDER OF SO BELOVED A KING.

IF IT WERE DONE WHEN TIS DONE, THEN TWERE WELL
IT WERE DONE QUICKLY. IF THE ASSASSINATION
COULD TRAMMEL UP THE CONSEQUENCE, AND CATCH
WITH HIS SURCEASE SUCCESS, THAT BUT THIS BLOW
MIGHT BE THE BE-ALL AND END-ALL HERE,
BUT HERE, UPON THIS BANK AND SHOAL OF TIME,
WE'LD JUMP THE LIFE TO COME. BUT IN THESE CASES
WE STILL HAVE JUDGMENT HERE, THAT WE BUT TEACH
BLOODY INSTRUCTION, WHICH, BEING TAUGHT, RETURN
TO PLAGUE THE INVENTOR.

THE MEANING OF THE ABOVE LINES IS

- A. I HOPE THE MURDERERS KILL BANQUO QUICKLY AND WON'T FAIL TO KILL FLEANCE AS WELL SO THAT HE LIVES TO PLAGUE US WITH THE CONSEQUENCES.
- B. THE BEST TIME TO GET RID OF BANQUO AND FLEANCE IS NOW, BEFORE HE HAS TIME TO BETRAY US AND MAKE US SUFFER THE CONSEQUENCES.
- *C. IF I MUST MURDER DUNCAN, I MIGHT AS WELL DO IT QUICKLY WITH THE HOPE THE END RESULT WILL ONLY BE SUCCESS. I CAN FACE DAMNATION BUT FEAR THE EARTHLY CONSEQUENCES.
- D. DUNCAN MUST BE KILLED QUICKLY, IF AT ALL. I FEAR DAMNATION ABOVE ALL ELSE, BUT MY RIGHT TO THE THRONE HAS BEEN PROPHECIED BY SUPERNATURAL POWERS UPON WHOM THE BLAME MUST FALL, NOT ME.
- E. BANQUO MUST BE KILLED NOW, SO THAT WE BOTH DON'T FEEL HELL'S DAMNATION RIGHT HERE AND NOW BY THE THREAT THAT HIS EXISTENCE MEANS TO US.

*TOMORROW, AND TOMORROW, AND TOMORROW,
CREEPS IN THIS PETTY PACE FROM DAY TO DAY
TO THE LAST SYLLABLE OF RECORDED TIME,
AND ALL OUR YESTERDAYS HAVE LIGHTED FOOLS
THE WAY TO DUSTY DEATH. OUT, OUT, BRIEF CANDLE.
LIVES BUT A WALKING SHADOW, A POOR PLAYER
THAT STRUTS AND FRETS HIS HOUR UPON THE STAGE
AND THEN IS HEARD NO MORE. IT IS A TALE,
TOLD BY AN IDIOT, FULL OF SOUND AND FURY,
SIGNIFYING NOTHING.

IN THE ABOVE PASSAGE, THE SPEAKER DOES ALL THE FOLLOWING *EXCEPT*

- *A. REMOAN THE BREVIITY OF LIFE.
- B. INDICATES HIS CONTEMPT FOR LIFE.
- C. COMPARE LIFE TO A NOISY, HOLLOW STORY.
- D. COMPARE LIFE TO A SHADOW, A REFLECTION RATHER THAN A REALITY.
- E. WELCOME DEATH.

WHICH OF THE FOLLOWING IS *NOT* ATTRIBUTED TO SLEEP IN THE ABOVE PASSAGE?

- *A. IS INNOCENT IN SPITE OF TERRIFYING DREAMS.**

- B. LIKE DEATH ENDS LIFE, SLEEP ENDS THE DAY.
- C. CLEANSSES THE BODY OF ITS TIREDNESS.
- D. IS MORE IMPORTANT THAN FOOD.
- E. STRAIGHTENS OUT THE TANGLED SKEINS OF OUR TROUBLES.

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THE STUDENT WILL SELECT SYMBOLIC COLORS AND THE DOMINANT EMOTION PREVAILING IN *MACBETH* TO SHOW HIS INTERPRETATION OF THE PLAYS SPIRIT AND EMOTION BY SELECTING THE CORRECT COLORS FROM A LIST OF ALTERNATIVES. %20

0207

DIRECTIONS - SELECT THE BEST COMPLETION.

IF YOU WERE TO CHOOSE COLOR SYMBOLISM TO CHARACTERIZE THE BACKGROUND AND SPIRIT OF *MACBETH,* YOU WOULD CHOOSE

- *A. BLACK AND RED.
- B. RED AND GREEN.
- C. GREEN AND YELLOW.
- D. PURPLE AND GREEN.
- E. YELLOW AND GREEN.

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4100511
4100511
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4100511

THE DOMINANT EMOTION IN *MACBETH* IS

- A. LOVE.
- B. HATE.
- *C. FEAR.
- D. JOY.
- E. GRIEF.

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4100512
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4100512

THE STUDENT, BY SELECTING THE FACTOR WHICH DID *NOT* AFFECT THE DEVELOPMENT OF SHAKESPEARIAN DRAMA, WILL SHOW KNOWLEDGE OF SHAKESPEARIAN DRAMA DEVELOPMENT. %10

0097

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING DID NOT AFFECT THE DEVELOPMENT OF SHAKESPEARIAN DRAMA IN THE ELIZABETHAN PERIOD

- A. TRANSLATIONS AND IMITATIONS OF CLASSICAL DRAMA
- B. THE RITUALS OF THE CHRISTIAN CHURCH
- C. THE PATRONAGE OF THE ROYAL COURT
- D. SCHOOL AND UNIVERSITY PLAYS
- *E. DRYDENS *AN ESSAY ON DRAMATIC POESY*

4100216
4100216
4100216
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4100216

THE STUDENT WILL EVALUATE SHAKESPEARES WORKS BY DETERMINING THE QUALITY OF SHAKESPEARES WORK THAT GIVES IT *LASTING* GREATNESS. %10

0161

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SHAKESPEARES LASTING GREATNESS LIES PRINCIPALLY IN

- A. HIS LARGE OUTPUT OF PLAYS.
- B. BEING INNOVATIVE.
- C. BEING SKILLFUL IN HIS ADAPTATIONS OF HISTORY.
- *D. HIS ABILITY TO MAKE MANY DIVERSE CHARACTERS REAL.

4100380
4100380
4100380
4100380
0380

E. HIS ABILITY TO PLEASE ELIZABETHAN AUDIENCES.

4100380

THE STUDENT SHOWS COMPREHENSION OF THOSE FACTORS SCHOLARS
CONSIDER WHEN ESTIMATING THE DATES OF COMPOSITION OF SHAKESPEARES
PLAYS BY ELIMINATING THE FACTOR THAT IS *NOT* CONSIDERED FROM A
LIST OF ALTERNATIVES. %1

0162

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE PROBABLE DATES OF COMPOSITION OF SHAKESPEARES PLAYS ARE
DETERMINED BY ALL *EXCEPT*

4100381

4100381

A. ALLUSIONS TO CONTEMPORARY EVENTS WITHIN THE PLAYS.

4100381

B. THE VARIOUS EXISTING RECORDS OF PERFORMANCES.

4100381

C. PRINTED EDITIONS OF THE PLAYS WHICH WERE PUBLISHED DURING
SHAKESPEARES CAREER.

4100381

4100381

*D. THE NOTATIONS ABOUT HER FATHERS PLAYS IN HIS DAUGHTERS
DIARY.

4100381

4100381

F. THE VERSIFICATION, LANGUAGE, AND NATURE OF THE PLAYS.

4100381

THE STUDENT WILL DISTINGUISH THE SYMBOLISM OF VANITY FAIR IN
PILGRIMS PROGRESS BY SELECTING THE QUALITY REPRESENTED. %1

0065

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN BUNYANS *PILGRIMS PROGRESS* %VANITY FAIR% SYMBOLIZES

4100087

*A. WORLDLINESS.

4100087

B. VANITY.

4100087

C. MANS STRUGGLE TO ESTABLISH RELIGIOUS CONNECTIONS.

4100087

D. MANS STRUGGLE TO OVERCOME RELIGIOUS PREJUDICE.

4100087

F. MANS ATTEMPT TO INTERPRET THE *BIBLE*.

4100087

THE STUDENT WILL SELECT THE ITEM INDICATING BUNYANS SITUATION
TO SHOW KNOWLEDGE OF THE OCCASION DURING WHICH BUNYAN HAD THE TIME
TO WRITE *PILGRIMS PROGRESS*. %1

0067

DIRECTIONS - SELECT THE BEST COMPLETION.

1

BUNYAN WROTE *PILGRIMS PROGRESS*

4100089

A. WHILE TEACHING SCHOOL IN BEDFORDSHIRE.

4100089

B. WHILE ACTING AS A NON-CONFORMIST PREACHER IN BEDFORD.

4100089

C. WHILE SERVING IN CROMWELLS ARMY.

4100089

*D. WHILE IMPRISONED FOR HIS NON-CONFORMIST TEACHINGS.

4100089

F. WHILE IMPRISONED FOR NON-PAYMENT OF HIS DEBTS.

4100089

THE STUDENT WILL IDENTIFY *PILGRIMS PROGRESS* AS AUTOBIOGRAPHICAL
BY SELECTING THE CHARACTER REPRESENTED BY CHRISTIAN. %1

0068

DIRECTIONS - SELECT THE BEST COMPLETION.

154

1

CHRISTIAN IN *PILGRIMS PROGRESS* REPRESENTS

4100090

A. BUNYAN HIMSELF.

4100090

B. ALL CHRISTIANS.

4100090

C. THE PURITANS.

4100090

D. THE ENGLISH NON-CONFORMISTS.

4100090

E. BUNYAN'S BROTHER.

99

THE STUDENT WILL IDENTIFY THE BASIC CONFLICT IN *PILGRIMS PROGRESS* TO SHOW HIS RECOGNITION OF THE ALLEGORY IN THIS WORK. %1n

0069

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN THE *VANITY FAIR* SECTION OF *PILGRIMS PROGRESS*, THE BASIC CONFLICT IS BETWEEN

4100091

4100091

A. CHRISTIAN AND HEATHEN.

4100091

B. THE MATERIAL AND THE SPIRITUAL.

4100091

C. THE RELIGIOUS AND THE INTELLECTUAL.

4100091

D. THE PURITANS AND ROUNDHEADS.

4100091

E. THE PURITANS AND THE ANGLICANS.

4100091

THE STUDENT WILL ANALYZE *PILGRIMS PROGRESS* BY SELECTING THE MORAL LESSON. %1n

0070

THE MORAL OF BUNYAN'S *PILGRIMS PROGRESS* TEACHES THE LESSON THAT

4100092

A. A PERSON MUST ACHIEVE A BALANCE BETWEEN THE RELIGIOUS AND THE MATERIAL.

4100092

4100092

B. LIFE ON EARTH IS A PILGRIMAGE TOWARDS HEAVEN.

4100092

C. RELIGIOUS BIGOTS WILL PERSECUTE THOSE THAT DIFFER WITH THEM.

4100092

D. THERE ARE TEMPTATIONS IN EVERYONE'S LIFE.

4100092

E. EVERY ONE MUST MAKE COMPROMISES TO SAVE HIS SOUL.

4100092

THE STUDENT SHOWS COMPREHENSION OF BUNYAN'S CHARACTERS BY SELECTING THE CORRECT DESCRIPTION OF THE NATURE OF BUNYAN'S CHARACTERS IN *PILGRIMS PROGRESS.* %1n

0071

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE CHARACTERS IN *PILGRIMS PROGRESS* CAN BEST BE DESCRIBED AS

4100093

A. PERSONIFIED ABSTRACTIONS.

4100093

B. SYMBOLS.

4100093

C. REALISTIC REPRESENTATIONS OF BUNYAN'S ASSOCIATES.

4100093

D. REALISTIC REPRESENTATIONS OF BUNYAN'S PERSECUTORS.

4100093

E. REALISTIC REPRESENTATIONS OF THE PURITANS.

4100093

THE STUDENT WILL SELECT THE SOURCE OF *PILGRIMS PROGRESS* TO SHOW HIS KNOWLEDGE OF THIS WORK. %1n

0072

DIRECTIONS - SELECT THE BEST COMPLETION.

1

PILGRIMS PROGRESS REFLECTS THE STRONG INFLUENCE OF

4100094

- | | |
|-------------------------------------|---------|
| A. MILTONS *PARADISE LOST*. | 4100094 |
| B. ABBOTTS *LIVES OF THE SAINTS*. | 4100094 |
| *C. THE *BIBLE*. | 4100094 |
| D. CUTTBERTS *VANITY FAIR*. | 4100094 |
| F. NEWMANS *APOLOGIA PRO VITA SUA*. | 4100094 |

THE STUDENT WILL SELECT THE LITERARY DEVICE EMPLOYED IN *PILGRIMS PROGRESS* TO SHOW HIS COMPREHENSION OF THE WORK. %10 0073

DIRECTIONS - SELECT THE BEST COMPLETION. 1

- | | |
|------------------------|---------|
| *PILGRIMS PROGRESS* IS | 4100095 |
| A. AN EPIC. | 4100095 |
| *B. AN ALLEGORY. | 4100095 |
| C. A MORALITY. | 4100095 |
| D. A PARABLE. | 4100095 |
| E. AN ANALOGUE. | 4100095 |

THE STUDENT WILL DISTINGUISH THE PARALLEL BETWEEN BUNYANS USE OF JOURNEY TO THE CELESTIAL CITY AND CHAUCERS USE OF THE PILGRIMAGE BY SELECTING THE CORRECT PARALLEL FROM A CHOICE OF ALTERNATIVES.%10 0118

DIRECTIONS - SELECT THE BEST COMPLETION. 1

- | | |
|---------------------------------------------------------|---------|
| BUNYAN USED CHRISTIANS JOURNEY TO THE CELESTIAL CITY AS | 4100270 |
| *A. CHAUCER USED THE PILGRIMAGE. | 4100270 |
| B. SHAKESPEARE USED LONDON. | 4100270 |
| C. PEPYS USED THE COURT. | 4100270 |
| D. DRYDEN USED THE THEATRE. | 4100270 |
| E. MILTON USED PARLIAMENT. | 4100270 |

THE STUDENT WILL SHOW COMPREHENSION OF BUNYANS CHARACTER DEVELOPMENT IN *PILGRIMS PROGRESS* BY SHOWING THE SIMILIARITY IN BUNYANS CHARACTERS AND THOSE OF THE MORALITY PLAYS. %10 0119

DIRECTIONS - SELECT THE BEST COMPLETION. 1

- | | |
|-----------------------------------------------------------------------------------------------|---------|
| BUNYANS CHARACTERS - CHRISTIAN, FAITHFUL, MR. MALICE, MR. LIAR - ARE MOST SIMILAR TO THOSE IN | 4100271 |
| A. THE INTERLUDES. | 4100271 |
| B. THE MIRACLE PLAYS. | 4100271 |
| *C. THE MORALITY PLAYS. | 4100271 |
| D. MARLOWES *FAUST*. | 4100271 |
| E. MILTONS *PARADISE LOST*. | 4100271 |

THE STUDENT, BY INDICATING THE CLASS THAT ENJOYED *PILGRIMS PROGRESS* MOST, WILL SHOW KNOWLEDGE OF THE STRONGEST SEGMENT OF PURITANICAL SOCIETY. %10 0125

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

AMONG WHAT CLASS OF PEOPLE DO YOU BELIEVE *PILGRIMS PROGRESS* WAS MOST POPULAR?

4100280

A. THE CAVALIERS

4100280

B. THE FOLLOWERS OF JAMES II.

4100280

C. SCHOOL TEACHERS

4100280

D. CLERGYMEN

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*F. LABORERS

4100280

4100280

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE FORM OF MILTON'S THREE GREATEST WORKS BY IDENTIFYING THE FORMS OF *PARADISE LOST*, *PARADISE REGAINED* AND *SAMSON AGONISTES*. %11

0158

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MILTON PRODUCED HIS MASTERPIECES IN THE THIRD PERIOD OF HIS LIFE. THESE INCLUDED THE FOLLOWING FORMS.

4100376

A. AN EPIC, A LYRIC, AND A TRAGEDY

4100376

B. THREE EPICS

4100376

*C. TWO EPICS AND A TRAGEDY

4100376

D. AN EPIC, A TRAGEDY, AND A MASQUE

4100376

E. AN EPIC, A TRAGEDY, AND AN ELEGY

4100376

4100376

THE STUDENT WILL SHOW HIS COMPREHENSION OF MILTON'S RENAISSANCE CHARACTERISTICS BY IDENTIFYING THE PURITAN ELEMENT FROM AMONG THEM. %11

0156

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MILTON HAS BEEN CALLED A RELATED ELIZABETHAN FOR ALL OF THE FOLLOWING REASONS *EXCEPT*

4100362

A. THE RICHNESS OF HIS CLASSICAL ALLUSIONS.

4100362

B. THE PERSONIFICATION PRESENT IN HIS POETRY.

4100362

C. HIS RICH DICTION.

4100362

D. THE SCOPE OF HIS IMAGINATION.

4100362

*E. THE STERNNESS OF HIS THEOLOGY.

4100362

4100362

THE STUDENT, BY MATCHING THE PERIODS OF MILTON'S LIFE WITH HIS ACCOMPLISHMENTS AND EXPERIENCES, WILL SHOW HIS KNOWLEDGE OF THE FORCES WHICH WORKED TOWARD THE PERIOD OF GENIUS WHICH ACCOMPANIED HIS BLINDNESS. %13

0157

LYCIDAS *A

4100363

SIX YEARS AT HORTON *A

4100364

SAMSON AGONISTES *C

4100365

GOVERNMENT SERVICE AS LATIN SECRETARY *B

4100366

PREPARATION FOR THE MINISTRY *A	4100367
ARFOPAGITICA *B	4100368
PARADISE LOST *C	4100369
L ALLEGRO AND *IL PENSEROSO* *A	4100370
BLINDNESS *E	4100371
TRAVEL ABROAD *A	4100372
PARADISE REGAINED *C	4100373
PERIOD OF PROSE *B	4100374
SONNETS *D	4100375

THE STUDENT WILL RECALL THE SUBJECTS OF MILTONS POETRY BY INDICATING THEIR RELATIONSHIP TO CONTEMPORARY SOCIETY. %10 0120

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IF MILTON WERE WRITING TODAY AND BEING JUDGED BY CONTEMPORARY LITERARY CRITICS, 4100272

A. HE WOULD UNDOUBTEDLY BE ON THE BEST SELLER LISTS. 4100272

*B. HIS SUBJECTS WOULD NOT REFLECT THE INTERESTS OF CONTEMPORARY SOCIETY. 4100272

C. HIS VERSIFICATION WOULD BE CONDEMNED FOR ITS IRREGULARITY. 4100272

D. HIS CHARACTERIZATION WOULD BE BRANDED UNREALISTIC. 4100272

E. HE WOULD BE ATTACKED FOR FAILING TO OBSERVE ALL EPIC CONVENTIONS. 4100272

THE STUDENT WILL SHOW COMPREHENSION OF THE FUSION OF THE FRENCH AND ENGLISH UPPER CLASS ELEMENTS AND WORDS IN *THE NUNS PRIESTS TALE* FROM CHAUCERS *CANTERBURY TALES* BY SELECTING THE CLASS CHAUCER INTENDED CHANTICLEER AND PERCELOTE TO REFLECT. %10 0086

DIRECTIONS - SELECT THE BEST COMPLETION. 1

DIRECTIONS - SELECT THE BEST COMPLETION. 1

CHANTICLEER AND PERCELOTE IN THE NUNS PRIESTS TALE REFLECT THE 4100188

A. ENGLISH PEASANTRY. 4100188

B. ENGLISH NOBILITY. 4100188

C. FRENCH NOBILITY. 4100188

D. FRENCH PEASANTRY. 4100188

*E. NORMAN NOBILITY IN ENGLAND. 4100188

THE STUDENT WILL SHOW KNOWLEDGE OF THE CORRECT GENRE OF CHAUCERS 0088

THE NUNS PRIESTS TALE BY SELECTING IT FROM ALTERNATIVES. %1n

DIRECTIONS - SELECT THE BEST COMPLETION.

THE NUNS PRIESTS TALE IS A

- A. LEGEND.
- B. PARABLE.
- *C. FABLE.
- D. BESTIARY.
- E. FABLEAU.

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THE STUDENT WILL DISTINGUISH A FABLE FROM LEGENDS OR OTHER FORMS OF ALLEGORY BY INDICATING THE DIFFERENCE. %1n

0089

DIRECTIONS - SELECT THE BEST COMPLETION.

A FABLE IS A FORM OF ALLEGORY. ITS DISTINGUISHING CHARACTERISTICS ARE

- A. GIVING BIBLICAL INTERPRETATION OR SPIRITUAL MEANINGS TO WORDS OR PASSAGES.
- *B. POINTING A MORAL AND OFTEN USING ANIMALS AS CENTRAL FIGURES.
- C. ALWAYS USING ANIMALS AS CENTRAL FIGURES AND SATIRIZING HUMAN BEINGS.
- D. BEING BASED ON SOME TRUE STORY AND UNDERGOING SOME MODIFICATION.
- E. TELLING AN ILLUSTRATIVE STORY AND THUS ANSWERING A QUESTION.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF CHAUCERS *THE NUNS PRIESTS TALE* BY SELECTING THE CORRECT RESPONSE TO A QUESTION OR COMPLETION. %8n

0090

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

IN CHANTICLEER AND PERTELOTE CHAUCER USED WHICH FAMILIAR DEVICE TO PRESENT HIS ARGUMENT

- A. A PARABLE
- B. AN EXPERIENCE OF ONE OF HIS FORMER WIVES
- *C. A DREAM
- D. AN ANALOGY OFTEN CITED BY HIS FATHER
- E. A WISE SAYING BY CATO

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192

DIRECTIONS - SELECT THE BEST COMPLETION.

CHANTICLEER ARGUES THAT DREAMS

- *A. CAN PROPHECY THE FUTURE.
- B. RESULT FROM INDIGESTION.
- C. CAN BE INTERPRETED BY WISE WIVES.
- D. REVEAL MANS FRUSTRATIONS.
- E. REVEAL OUR INNERMOST CHARACTER.

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PERTELOTE ATTRIBUTES CHANTICLEERS DREAM TO

- *A. AN UPSET IN HIS HUMOR BALANCE.
- B. HIS EATING TOO MUCH CORN LATE AT NIGHT.
- C. THE MASH THE WIDOW PLACED IN HIS FEEDBOX.
- D. HIS PIQUE AT BEING SNUBBED BY A NEW CHICKEN IN THE YARD.

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F. THE FOX'S SLUR ON HIS SINGING.	4100194
CHANTICLEER DREAMED OF A	4100195
A. WOLF.	4100195
B. COYOTE.	4100195
*C. HOUND.	4100195
D. HAWK.	4100195
E. FOX.	4100195
CHANTICLEER	4100196
A. PERSUADED BY HIS WIFE, IMMEDIATELY DECIDED TO IGNORE HIS DREAM.	0196
*B. PERSISTED IN TELLING HIS WIFE OF A DREAM THROUGH WHICH A MAN WAS ABLE TO APPREHEND HIS FRIENDS' MURDERERS.	4100196
C. AGREED WITHOUT PERSUASION THAT IT IS FOOLISH TO BELIEVE IN DREAMS.	4100196
D. ACCEPTED HIS WIFE'S ADVICE WITH RESERVATIONS.	4100196
F. CITED ARISTOTLE'S DICTUM ON DREAMS.	4100196
THE FOX ENTRAPPED CHANTICLEER BY	4100197
A. INVITING HIM TO DINNER.	4100197
B. TELLING HIM OF A CUTE YOUNG CHICK IN A NEIGHBORING HENYARD.	4100197
C. PRAISING HIS BEAUTIFUL IRRIDESCENT BLACK FEATHERS.	4100197
*D. FLATTERING HIM FOR HIS VOCAL ABILITY.	4100197
E. THREATENING HARM TO PERTELOTE.	4100197
CHANTICLEER OUTFOXED THE FOX BY	4100198
A. PRETENDING TO FALL IN WITH HIS PLAN.	4100198
B. CROWING OVER HIS ACCOMPLISHMENT.	4100198
*C. SUGGESTING THE FOX TALK BACK TO THE CROWD.	4100198
D. FLATTERING THE FOX FOR HIS GENIUS.	4100198
E. OFFERING TO HAVE PERTELOTE JOIN THEM.	4100198
HOW MANY MORALS ARE EXPRESSED AT THE END OF THE TALE OF CHANTICLEER AND PERTELOTE?	4100199
A. ONE -- DO NOT SUCCUMB TO FLATTERY.	4100199
*B. TWO -- DO NOT SUCCUMB TO FLATTERY AND KNOW WHEN TO KEEP YOUR MOUTH SHUT.	4100199
C. THREE -- B ABOVE AND DO NOT IGNORE YOUR DREAMS.	4100199
D. FOUR -- C ABOVE AND LISTEN TO YOUR WIFE'S ADVICE.	4100199
F. THREE -- B AND LISTEN TO YOUR WIFE'S ADVICE.	4100199

THE STUDENT WILL SHOW COMPREHENSION OF CHAUCER'S FAMILIARITY WITH THE LEARNING OF THE MIDDLE AGES BY SELECTING FROM A LIST OF LEARNING ONE WHICH WAS NOT FAMILIAR TO CHAUCER. %1n 0091

DIRECTIONS - SELECT THE BEST COMPLETION. I

THE NUN'S PRIEST'S TALE REVEALS THAT CHAUCER WAS FAMILIAR WITH ALL EXCEPT	4100200
A. CLASSIC LITERATURE.	4100200
B. THE METAPHYSICAL THINKING OF THE MIDDLE AGES.	4100200
C. MEDIEVAL MEDICAL THEORY.	4100200
D. APOCALYPTIC FABLES.	4100200
*E. WHAT WE NOW CALL FREUDIAN PSYCHOLOGY.	4100200

THE STUDENT WILL SHOW HIS COMPREHENSION OF THE CHARACTERS IN THE
 PROLOGUE OF CHAUCER'S *CANTERBURY TALES* BY MATCHING THE
 CHARACTER WITH A QUOTATION IN THE *PROLOGUE*. *32*

0276

MATCH THE QUOTATION TO THE CHARACTER IDENTIFIED BY THE QUOTATION.

0031

- A. PARDONER
- B. SUMMONER
- C. FRIAR
- D. PARSON
- E. MONK

AND WHEN WITH DRAFTS OF WINE HIS WITS WERE BRACED,
 HE SHOUTED LATIN PHRASES LEARNED IN COURT. *A

4100678

4100678

AND IN A GLASS HE HAD PIG KNUCKLE BONES. *B

4100679

HE LIVED HIMSELF THE GOLDEN RULE HE TAUGHT. *D

4100680

A STABLE FULL OF THOROUGHBREDS HE OWNED.

4100681

AND COURSING GREY HOUNDS, SWIFT AND SILVER-TONED. *E

4100681

HE SAID ONE NEVER SEEMED TO GAIN HIS ENDS

4100682

BY HELPING SICK AND POOR -- SUCH VULGAR SCUM. *C

4100682

- A. SHIPMAN
- B. YEOMAN
- C. MANCIPLE
- D. PLOWMAN
- E. REEVE

85

FARMING HE UNDERSTOOD FROM A TO Z. *E

4100683

SHREWD AS THE LAWYERS WERE, HE FOOLED THEM ALL,
 GOT RICH ON FAT COMMISSIONS -- MADE A HAULO *C

4100684

4100684

SMUGGLER AND PIRATE BOTH HE D BEEN, IN FINE. *A

4100685

A ----- WAS HE, AND A FORESTER. *B

4100686

AND KNEW THE WAYS OF WOODCRAFT, I AVER.
 A KINGLY, SIMPLE LABORING MAN WAS HE,
 LIVING IN PEACE AND PERFECT CHARITY. *D

4100687

4100687

4100687

- A. MILLER
- B. COOK
- C. PHYSICIAN
- D. FRANKLIN
- E. MERCHANT

86

FOR GOLD IS USED IN DOSES, I VE HEARD TELL.
 THAT MUST BE WHY HE LOVED HIS GOLD SO WELL. *C

4100688

4100688

IT SEEMED A PITY THAT UPON HIS SKIN
 HE HAD A RUNNING SORE, FOR HE COULD WIN... *B

4100689

4100689

IT SNOWED BOTH MEAT AND DRINK THERE EVERY DAYO
 HIS GREATEST JOY WAS EATING ALL THE WHILEO *D

4100690

4100690

A CLEVER SCAMP HE WAS WITH THUMB OF GOLD. *A

4100691

HE WAS A SELF-MADE MAN, AND TALKED YOU BLUE
WITH ALL THE BUSINESS DEALS THAT HE D PUT THROUGH. *F

4100692
4100692

87

- A. KNIGHT
- B. SQUIRE
- C. PRIORESS
- D. WIFE OF BATH
- E. CLERK OF OXFORD

FOR SHE HAD HAD FIVE HUSBANDS IN HER TIME. *D

4100693

THEN FOLLOWED. *AMOR VINCIT OMNIA*. *C

4100694

HE SELDOM SPOKE, BUT WHAT HE SAID WAS CLEAR,
AND FULL OF SENSE, SO THAT YOU WISHED TO HEAR. *E

4100695
4100695

IN FIFTEEN MORTAL BATTLES HAD HE BEEN --
CRUSADES AGAINST THE TURK AND SARACEN. *A

4100696
4100696

COULD RIDE IN JOUSTS, AND MAKE HIS CHARGER PRANCE,
COMPOSE LOVE SONGS, AND DRAW, AND WRITE, AND DANCED *H

4100697
4100697

ABUNDANT GOLD SHE HAD, FOR SHE COULD WEAVE
SO WELL, THAT EVEN IN FLANDERS, I BELIEVE
YOU COULD NOT FIND HER MATCH. *D

4100698
4100698
4100698

HER TABLE MANNERS WERE INDEED A TREAT. *C

4100699

- A. LAWYER
- B. CLERK OF OXFORD
- C. PARSON
- D. FRIAR
- E. THOMAS A BECKET

88

OF DOUBLE WORSTED WAS HIS SEMICOPE,
HANDSOME ENOUGH FOR ABBOT OR FOR POPE. *D

4100700
4100700

A LEARNED MAN, AT LEAST HE SOUNDED SO. *A

4100701

THE RICH OR POOR TO HIM WERE ALL THE SAME. *C

4100702

OF HIGH IDEALS AND VIRTUE WAS HIS SPEECH. *B

4100703

THE HOLY BLESSED MARTYR THERE THEY SEEK,
THAT HELP WILL GIVE IF THEY ARE SICK OR WEAK. *E

4100704
4100704

- A. MILLER
- B. CHANCER
- C. HOST
- D. GUILDSMEN
- E. KNIGHT

89

WHO ROLLED IN WEALTH BECAUSE THEY WERE SO SKILLED. *D

4100705

A WART WITH BRISTLY HAIRS STOOD ON HIS NOSE. *A

4100706

WELL, THAT IT IS, MY LORDS, SUPPOSE WE SAY
THAT EACH OF YOU TELL FOUR TALES BY THE WAY. *C

4100707
4100707

SO EVEN IF THE LANGUAGE BE NOT FINE,

0708

NOT RUDE OR COARSE, THE FAULT IS THEIRS, NOT
MINE. *H

4100708
4100708

HE NEVER HAD IN ALL HIS LIFETIME SAID
AN ILL-BRED WORD TO SEPE OR MAN OF MIGHT. *F

4100709
4100709

GIVEN A LIST OF QUALITIES, THE STUDENT CAN IDENTIFY THE CHARACTER
OF CHAUCERS PILGRIMS IN THE *PROLOGUE* TO THE *CANTERBURY TALES*
BY SELECTING THE CORRECT QUALITY WHICH THEY REFLECT MOST STRONGLY
IN THE *PROLOGUE.* %100

0194

ASSOCIATE THE PILGRIM WITH ONE OF THE QUALITIES LISTED WHICH HE
REFLECTS MOST STRONGLY IN THE *PROLOGUE.*

0017

- A. HUMANITY
- B. CHIVALRY
- C. LEARNING
- D. FRAUD
- E. AFFECTATION

PRIORESS *F

4100461

PARSON *A

4100462

PLOWMAN *A

4100463

MILLER *D

4100464

SQUIRE *H

4100465

CLERK *C

4100466

MERCHANT *D

4100467

PARDONER *D

4100468

KNIGHT *H

4100469

REeve *D

4100470

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF CHAUCERS BROAD SOCIAL
SPECTRUM IN THE *PROLOGUE* TO THE *CANTERBURY TALES* BY IDENTIFY-
ING FROM A SET OF STATEMENTS THE BEST DESCRIPTION OF THE SOCIAL
SPECTRUM OF CHAUCERS CHARACTERS. %100

0195

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE SOCIAL SPECTRUM OF CHAUCERS CHARACTERS COULD BE BEST
DESCRIBED AS

4100471

4100471

A. POOR BECAUSE IT CONTAINS NO REPRESENTATIVE BELOW THE
TRADESMAN CLASS.

4100471

4100471

B. GOOD BECAUSE IT CONTAINS SO MANY CHURCHMEN, WHO CONSTITUTED
AN IMPORTANT PART OF MEDIEVAL SOCIETY.

4100471

4100471

C. POOR BECAUSE IT CONTAINS ONLY ONE REPRESENTATIVE OF THE
FEUDAL SYSTEM.

4100471

4100471

- D. GOOD BECAUSE IT INCLUDES REPRESENTATIVES OF THE FEUDAL SYSTEM, THE PROFESSIONS, THE TRADES, THE CHURCH, AND THE POOR.
 E. POOR BECAUSE HE CHOSE CHARACTERS WHO SEEMED MOSTLY CONCERNED WITH MONEY RATHER THAN RELIGION.

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THE STUDENT WILL INDICATE HIS COMPREHENSION OF CHAUCER'S METHOD OF CRITICIZING THE CLERGY IN HIS *PROLOGUE* TO *THE CANTERBURY TALES* BY SELECTING THAT METHOD. %10

0284

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN HIS *PROLOGUE* TO *THE CANTERBURY TALES*, CHAUCER

4100722

4100722

IN HIS *PROLOGUE* TO *THE CANTERBURY TALES*, CHAUCER

4100722

A. SCOLDS THE CLERGY FOR THEIR CORRUPTION.

4100722

*B. LETS HIS DESCRIPTIVE SKETCHES PROVIDE AN INDIRECT CONTRAST BETWEEN THE IDEAL AND CORRUPT CLERGY.

4100722

C. DIRECTLY CONTRASTS THE LIFE OF THE COUNTRY WITH THAT OF THE CITY.

4100722

D. SERMONIZES ON THE LACK OF ETHICS AMONG THE PROFESSIONAL PEOPLE.

4100722

E. EMPHASIZES THE RELIGIOUS FERVOR OF THE CANTERBURY PILGRIMS.

4100722

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THE STUDENT WILL RECALL THE ITEM WHICH BRINGS OUT A SPECIFIC CHARACTERISTIC OF A PILGRIM THAT CHAUCER DESCRIBED IN HIS *PROLOGUE* TO *THE CANTERBURY TALES* BY SELECTING THE CORRECT COMPLETION. %7n

0286

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE WIFE OF BATH BECAME ANGRY WHEN

4100725

A. SHE FOUND THAT ANOTHER WOMAN WAS AMONG THE CANTERBURY PILGRIMS.

4100725

B. SHE LEARNED SHE WOULD NOT BE THE FIRST TO TELL HER STORY.

4100725

*C. ANOTHER WOMAN PRECEDED HER IN OFFERING ALMS ON RELIC DAYS.

4100725

D. ANYONE DOUBTED THAT SHE WAS WIDELY TRAVELED.

0725

E. SHE FOUND THAT THE PRIORESS WAS A FLIRT.

4100725

4100725

THE PARSON

4100726

A. TRIED TO MASK HIS IGNORANCE BY SPOUTING LATIN PHRASES.

4100726

B. WAS MORE INTERESTED IN MONEY THAN IN HIS PARISHONERS.

4100726

*C. TREATED THE RICH AND POOR ALIKE.

4100726

D. SOUGHT ROYAL INTERVENTION WHEN TAXES BECAME TOO HIGH.

4100726

E. WAS A CRONY OF THE MONK AND PRIAR.

4100726

THE PRIORESS WAS ANNOYED WHEN

4100727

A. ANYONE DISPLAYED BAD MANNERS.

4100727

B. ANYONE SPOKE ENGLISH WITH A FRENCH ACCENT.

4100727

*C. ANYONE TREATED PETS HARSHLY.

4100727

D. ANYONE ASKED HER TO SING.

4100727

E. PEOPLE NOTICED HER CLOTHES.

4100727

THE MONK

A. DRESSED VERY PLAINLY.

4100728

4100728

- D. BELIEVED MONKS SHOULD STAY AT HOME AND WORK. 4100726
- C. BELIEVED A MONK'S CHIEF WORK WAS STUDY AND PRAYER. 4100728
- *D. BELIEVED THAT HUNTING WAS A SUITABLE SPORT. 4100728
- E. BELIEVED THAT MONASTIC ORDERS SHOULD BE STRICTLY OBEYED. 4100728

THE PRIAR

- A. WAS SUITABLY ATTIRE. 4100729
- B. WAS MORE INTERESTED IN THE PEOPLES SOULS THAN THEIR MONEY. 4100729
- C. WAS MOST SOLICITOUS OF THE SICK AND POOR. 4100729
- D. AVOIDED THE COMPANY OF BARMAIDS AND LANDLORDS. 4100729
- *E. METED OUT MILD PENANCE TO MEN OF THRIFT. 4100729

THE OXFORD SCHOLAR

- A. BABBLED CONSTANTLY TO IMPRESS THE OTHERS WITH HIS LEARNING. 4100730
- *B. KEPT ARISTOTLE RIGHT NEXT TO HIS BED. 4100730
- C. PRETENDED TO BE MORE LEARNED THAN HE WAS. 4100730
- D. WAS DIFFICULT TO UNDERSTAND BECAUSE OF HIS LEARNED VOCABULARY. 4100730
- E. ENJOYED GOOD FOOD AND CLOTHES. 4100730

THE PHYSICIAN

- A. WAS A DEEPLY RELIGIOUS PERSON. 4100731
- B. SCORNE. MONEY AND WANTED ONLY TO HELP THE SICK. 4100731
- *C. USED ASTROLOGY TO HELP HIM IN HIS DIAGNOSIS. 4100731
- D. DISCOURAGED DIFTING AS A FAD. 4100731
- E. WAS HIGHLY ETHICAL. 4100731

THE STUDENT WILL SHOW COMPREHENSION OF THE FACT THAT CHAUCER USED, AS AN ESSENTIAL ELEMENT OF SATIRE, AN APPROPRIATE TARGET OF OF CRITICISM BY SELECTING THE *FALSE* ITEM AS HIS CHOICE. %1n 0283

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

- WHICH ONE OF THE FOLLOWING STATEMENTS CONCERNING CHAUCERS 4100721
- *PROLOGUE* TO *THE CANTERBURY TALES* IS *FALSE* 0721
- A. CHAUCER SUBTILY POKED FUN AT THE CANTERBURY PILGRIMS THROUGH HIS DESCRIPTIONS. 4100721
- B. CHAUCER EMPASIZED THE WORLDLINESS OF MOST OF THE PILGRIMS. 4100721
- *C. CHAUCERS MOST HUMOROUS DESCRIPTIONS ARE OF THE GOOD CHARACTERS. 4100721
- D. CHAUCERS DESCRIPTIONS READY THE READER FOR THE TYPE OF STORY THE CHARACTER WILL TELL. 4100721
- E. SOME OF CHAUCERS CHARACTER DESCRIPTIONS ARE NOT SATIRIC. 4100721

THE STUDENT WILL SHOW KNOWLEDGE OF *GULLIVERS TRAVELS* BY IDENTIFYING THE POLITICAL FIGURES WHO ARE THE COUNTERPARTS OF SWIFTS CHARACTERS. %6n 0107

SWIFTS CHARACTERS IN *GULLIVERS TRAVELS* REPRESENT POLITICAL FIGURES OF HIS DAY. 4100247

MATCH THE CHARACTER WITH THE PROBABLE FIGURE. 4100247

- A. LILLIPUTIAN EMPEROR 9
- B. HOHBLING PRINCE
- C. SKYRESH BOLGOLAM

D. EMPEROR OF BLEFUSCU
E. FLIMNAP

THE KING OF FRANCE	*D	4100247
GEORGE I	*A	4100248
GEORGE II	*B	4100249
ROBERT WALPOLE	*E	4100250
EARL OF NOTTINGHAM	*C	4100251
PRINCE OF WALES	*H	4100252

THE STUDENT WILL IDENTIFY SWIFTS PRIMARY PURPOSE IN WRITING
GULLIVERS TRAVELS BY SELECTING THE CORRECT PURPOSE. %10 0115

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SWIFTS PRIMARY OBJECTIVE IN WRITING *GULLIVERS TRAVELS* WAS TO	4100267
A. WRITE A FANTASY.	4100267
B. WRITE A NOVEL.	4100267
C. WRITE A CHILDRENS STORY.	4100267
*D. CRITICIZE SOCIETY.	267
E. TO PARODY *GARGANTUA*.	4100267

THE STUDENT SHOWS COMPREHENSION OF SWIFTS ATTITUDE TOWARD
INNOVATIONS IN SCIENCE AND LEARNING IN BOOK III OF *GULLIVERS
TRAVELS* BY SELECTING SWIFTS ATTITUDE FROM A CHOICE OF
ALTERNATIVES. %10 0247

DIRECTIONS - SELECT THE BEST COMPLETION. 1

SWIFTS TREATMENT OF SCIENCE AND LEARNING IN BOOK III OF	4100619
GULLIVERS TRAVELS SHOWS THAT HE	4100619
A. FAVORS SCIENTIFIC EXPLORATION.	4100619
B. ENCOURAGES THE INNOVATOR.	4100619
C. ATTACKS THOSE WHO DISCOURAGE CHANGE.	4100619
*D. SCORNS THE IMPRACTICALITY OF THE PROJECTORS.	4100619
E. EXPRESSES NO ATTITUDE TOWARD SCIENCE AND LEARNING.	4100619

THE STUDENT WILL RECALL SWIFTS PRESENTATION OF THE LILLIPUTIAN
GOVERNMENT AND THE BROODINGANG KING BY SELECTING THE CORRECT
PRESENTATION FROM A CHOICE OF ALTERNATIVES. %20 0248

DIRECTIONS - SELECT THE BEST COMPLETION. 1

IN BOOK I OF *GULLIVERS TRAVELS*, THE LILLIPUTIANS GOVERNMENT	4100620
IS PRESENTED AS	4100620
A. CORRUPT BUT STRIVING FOR REFORM.	4100620
*B. ONCE HONORABLE BUT NOW CORRUPT.	0620

- C. A POLITICAL COMPROMISE BETWEEN HONOR AND CORRUPTION.
- D. IDEAL WITHIN THE LIMITS OF PRACTICALITY.
- E. IDEAL IN CONCEPTION BUT CORRUPT IN PRACTICE.

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IN BOOK II OF *GULLIVERS TRAVELS*, THE BRORDINGNAG KING IS PRESENTED AS

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- A. A MIRROR IMAGE OF GEORGE II.
- *B. A PHILOSOPHER KING.
- C. A SELF-INTERESTED MONARCH.
- D. A BIASED DEFENDER OF HIS PEOPLE.
- E. AN ADVOCATE OF INTRICATE LEGISLATION.

THE STUDENT WILL IDENTIFY AND DISTINGUISH THE REAL TARGETS OF SWIFTS ATTACK IN *GULLIVERS TRAVELS* FROM THE ALLEGORICAL REPRESENTATION OF SWIFTS POLITICAL SATIRE BY CHOOSING THE CORRECT TARGET. %1n

0249

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE CHIEF TARGET OF SWIFTS POLITICAL SATIRE IN *GULLIVERS TRAVELS* IS

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- A. THE TORY PARTY.
- *B. THE WHIG PARTY.
- C. THE ADMINISTRATION OF GEORGE III.
- D. B AND C ABOVE.
- F. NONE OF THESE.

THE STUDENT WILL COMPREHEND SWIFTS ULTIMATE PURPOSE IN WRITING *GULLIVERS TRAVELS* BY IDENTIFYING THE STATEMENT WHICH BEST DESCRIBES THIS PURPOSE. %1n

0250

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

GULLIVERS TRAVELS MAY BE READ ON SEVERAL LEVELS. WHICH OF THE FOLLOWING REPRESENTS SWIFTS ULTIMATE PURPOSE?

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- A. FANTASY APPEALING TO THE IMAGINATION OF CHILDREN
- B. BURLESQUE OF VOYAGE LITERATURE
- C. SATIRE ON HUMAN PERSPECTIVE
- *D. SATIRE ON HUMANITY IN GENERAL
- E. ADVENTURE STORY WITH HUMOR AND SUSPENSE

THE STUDENT WILL IDENTIFY THE TARGETS OF SWIFTS POLITICAL SATIRE IN *GULLIVERS TRAVELS* BY SELECTING THE ONE ITEM THAT SWIFT DID *NOT* SATIRIZE. %2n

0108

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE TARGETS OF SWIFTS SATIRE IN *GULLIVERS TRAVELS* INCLUDED ALL *EXCEPT*

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- A. POMP OF COURT LIFE.
- B. CHILDISHNESS OF THE STATESMANSHIP.
- C. PETTINESS OF THE COURT.

- *D. ANGLO-AMERICAN RELATIONSHIPS.
- E. COMPLEXITY OF LAW.

4100253
4100253

THE TARGETS OF SWIFTS SATIRE IN *GULLIVERS TRAVELS* INCLUDED ALL
EXCEPT

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4100254

- A. SELF INTEREST OF GOVERNMENT CORRUPTION.
- B. RULERS.
- C. GROVELING FOR POLITICAL FAVOR.
- D. IMPEACHMENT OF BOLINGBROKE.
- *E. SUPPRESSION OF WOMENS RIGHTS.

THE STUDENT WILL SELECT THE CORRECT ILLUSTRATION TO SHOW HE
COMPREHENDS THE ALLEGORICAL INTERPRETATION OF GULLIVERS CAPTURE
OF THE BLEFUSCUDIAN FLEET IN *GULLIVERS TRAVELS*. %1□

0109

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN *GULLIVERS TRAVELS* THE CAPTURE OF THE BLEFUSCUDIAN FLEET
REPRESENTS THE CONFLICT BETWEEN

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4100255

- A. THE ANCIENTS AND THE MODERNS.
- B. THE WHIGS AND THE TORIES.
- *C. FRANCE AND ENGLAND.
- D. THE CONSERVATIVES AND THE MODERATES.
- E. THOSE IN POWER AND THOSE OUT OF POWER.

BY SELECTING SWIFTS CORRECT FEELINGS WHICH WERE HIS BASIC SPUR TO
WRITING *GULLIVERS TRAVELS*, THE STUDENT WILL SHOW COMPREHENSION
OF SWIFTS MOTIVE IN WRITING *GULLIVERS TRAVELS*. %1□

0110

DIRECTIONS - SELECT THE BEST COMPLETION.

1

GULLIVERS TRAVELS COULD BE SAID TO BE THE PRODUCT OF SWIFTS

4100256
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4100256

- *A. POLITICAL FRUSTRATIONS.
- B. FINANCIAL PROBLEMS.
- C. DESIRE TO OBTAIN AN IRISH BISHOPRIC BY PLEASING THE WHIGS.
- D. ATTEMPT TO ESTABLISH A LITERARY REPUTATION WHICH WOULD
OVERSHADOW POPES.
- E. DESIRE TO BE ELECTED PRESIDENT OF THE ROYAL SOCIETY.

THE STUDENT WILL EVIDENCE COMPREHENSION OF THE DOMINANT PATTERNS
IN THE FOUR BOOKS CONSTITUTING *GULLIVERS TRAVELS* BY SELECTING
THE DOMINANT PATTERN FROM ALTERNATIVES. %3□

0111

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE DOMINATING PATTERN OF SATIRE IN SWIFTS FIRST TWO BOOKS OF
GULLIVERS TRAVELS IS SATIRE BY

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- A. ANALOGY.
- B. PARALLEL.
- *C. CONTRAST.
- D. INVECTIVE.
- F. IRONY.

THE DOMINATING PATTERN OF SATIRE IN SWIFTS THIRD BOOK OF
GULLIVERS TRAVELS IS SATIRE BY

A. CONTRAST.

H. IRONY.

C. ANALOGY.

*D. EXAGGERATION.

F. INVECTIVE.

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THE DOMATING PATTERN OF SATIRE IN SWIFTS FOURTH BOOK OF
GULLIVERS TRAVELS IS SATIRE BY

A. CONTRAST.

B. IRONY.

*C. ANALOGY.

D. EXAGGERATION.

E. INVECTIVE.

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THE STUDENT WILL IDENTIFY THE PREDOMINANT TARGETS OF SWIFTS
SATIRE IN EACH OF THE FOUR BOOKS OF *GULLIVERS TRAVELS*. #40

0112

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHILE THERE ARE MULTIPLE TARGETS FOR SWIFTS SATIRE IN EACH OF THE
FOUR BOOKS OF *GULLIVERS TRAVELS*, ONE PREDOMINATES IN EACH.

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WHICH PREDOMINATES IN BOOK IO

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A. THE GOODNESS OF MAN

B. THE HUMAN INTELLECT

C. POLITICS

D. ECONOMICS

*F. MORAL PERSPECTIVE

WHICH PREDOMINATES IN BOOK IIO

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4100261

A. THE GOODNESS OF MAN

B. THE HUMAN INTELLECT

C. POLITICS

D. ECONOMICS

*E. MORAL PERSPECTIVE

WHICH PREDOMINATES IN BOOK IIIIO

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4100262

A. THE GOODNESS OF MAN

*B. THE HUMAN INTELLECT

C. POLITICS

D. ECONOMICS

F. MORAL PERSPECTIVE

WHICH PREDOMINATES IN BOOK IVIO

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4100263

*A. THE GOODNESS OF MAN

B. THE HUMAN INTELLECT

C. POLITICS

D. ECONOMICS

E. MORAL PERSPECTIVE

THE STUDENT WILL RECALL THE ATTITUDE OF BOTH THE KING OF BROB-
DIGNAG AND GULLIVER TOWARD THE LILLIPUTIANS IN BOOK 1 OF *GULLIVERS
TRAVELS* BY INDICATING THAT VIEWPOINT. %1

0113

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE KING OF BROBDIGNAG RESPONDED TO GULLIVERS DESCRIPTION OF
ENGLISH POLITICAL LIFE

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- A. WITH AMAZEMENT AT ITS SOPHISTICATION.
- B. WITH ADMIRATION FOR THE POWER GRANTED THE MONARCH.
- *C. IN THE SAME WAY GULLIVER RESPONDED TO LILLIPUTIAN POLITICS.
- D. IN A MANNER GULLIVER HEARTILY APPROVED BECAUSE IT
CORRESPONDED WITH HIS OWN VIEWS.
- E. WITH DESIRE TO EMULATE ITS ADVANTAGES IN HIS OWN REALM.

THE STUDENT WILL IDENTIFY THE DEVICES SWIFT USED IN *GULLIVERS
TRAVELS* TO ACHIEVE SATIRE BY SELECTING THE DEVICE SWIFT DID
NOT USE.

0114

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE DEVICES SWIFT USES IN *GULLIVERS TRAVELS* TO ACHIEVE SATIRE
INCLUDE ALL THE FOLLOWING *EXCEPT*

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4100265

- A. ALLEGORY.
- B. ANALOGY.
- C. CONTRAST.
- D. VERISIMILITUDE.
- *F. DECLAMATION.

- A. IRONY.
- B. RIDICULE.
- C. SOLEMN TREATMENT OF TRIFLES.
- *D. PARODY.
- E. SARCASM.

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THE STUDENT WILL RECALL THE PURPOSE OF SWIFTS *DRAPIERS LETTERS*
BY SELECTING THE PURPOSE FROM ALTERNATIVES. %1

0116

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SWIFTS PURPOSE IN WRITING THE *DRAPIERS LETTERS* WAS TO

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4100268

- A. URGE EXONERATION OF BOLINGBROKE.
- B. SUGGEST REFORM IN CHURCH APPOINTMENTS SO THAT HE COULD
BECOME A BISHOP.
- C. PREACH AGAINST THE SPOILS SYSTEM.
- *D. PREVENT COINAGE OF MONEY IN IRELAND ON TERMS DISADVANTAGEOUS
TO THE IRISH.
- E. PROMOTE IRISH PARLIAMENTARY REPRESENTATION.

THE STUDENT WILL SHOW HIS COMPREHENSION OF THE SUBJECT OF SWIFTS

0117

MODEST PROPOSAL BY SELECTING THE CORRECT SUBJECT. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

- SWIFT WROTE *A MODEST PROPOSAL* TO 4100
- A. OUTLINE A PLAN FOR FUTURE CHURCH APPOINTMENTS. 4100
 - B. SUGGEST A SOLUTION TO THE LOSS OF GOOD POLITICAL FIGURES WHEN NEW PARTIES GAIN POWER. 4100
 - *C. SUGGEST A SOLUTION TO IRELANDS ECONOMIC AND POPULATION PROBLEMS. 4100
 - D. SUGGEST THAT THE ROYAL SOCIETY SET UP A POLICING COMMITTEE TO GUARD THE PURITY OF THE ENGLISH LANGUAGE. 4100
 - E. PROPOSE MORE MODEST DRESS FOR THE LADIES AT COURT. 4100

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE RANGE OF CONTENTS OF PEPYS *DIARY* BY SELECTING ONE ITEM THAT WOULD *NOT* BE FOUND IN THE *DIARY.* %10 0

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0

- WHICH OF THE FOLLOWING WOULD YOU *NOT* EXPECT TO FIND MENTIONED IN PEPYS *DAIRY*? 4100
- *A. HIS EXPERIENCES IN THE PARLIAMENTARY ARMY 4100
 - B. HIS DISAGREEMENTS WITH HIS WIFE 4100
 - C. THE LONDON FIRE 4100
 - D. THE EXECUTION OF CHARLES I 4100
 - E. THE SEVENTEENTH CENTURY THEATRE 4100

THE STUDENT WILL SHOW HIS KNOWLEDGE OF DRYDENS THEME IN *ALEXANDERS FEAST* BY SELECTING THE CORRECT COMPLETION. %10 0

DIRECTIONS - SELECT THE BEST COMPLETION.

- IN *ALEXANDERS FEAST, DRYDEN EXTOLS THE MUSICAL POWER OF ST. CECILIA OVER THAT OF TIMOTHEUS BECAUSE 4100
- A. TIMOTHEUS WAS UNABLE TO MOVE THE PASSIONS OF ALEXANDER AND CECILIA COULD. 4100
 - B. TIMOTHEUS WAS INDIFFERENT TO INSTRUMENTAL MUSIC. 4100
 - *C. CECILIA PLAYED SUCH EXQUISITE MUSIC ON HER ARRANGEMENT OF MUSICAL PIPES THAT AN ANGEL CAME DOWN FROM HEAVEN TO LISTEN. 4100
 - D. CECILIA EXERTED SUCH PHYSICAL CHARM ALONG WITH HER MUSICAL ABILITY THAT EVEN AN ANGEL COULD NOT RESIST HER APPEAL. 4100
 - E. CECILIA SANG MORE EXQUISITELY THAN TIMOTHEUS. 4100

THE STUDENT WILL SHOW KNOWLEDGE OF DRYDENS CRITICISM OF PLAYWRIGHTS BY IDENTIFYING ONE ITEM *NOT* DISCUSSED BY DRYDEN FROM A LIST OF ALTERNATIVES. %10 0

DIRECTIONS - SELECT THE BEST COMPLETION.

- IN HIS *ESSAY ON DRAMATIC POESY* DRYDEN DOES ALL THE FOLLOWING *EXCEPT* 4100
- 4100

- A. HE CONTRASTS SHAKESPEARE WITH JONSON. 4100289
- B. HE DISCUSSES DRAMATISTS OF HIS OWN TIME. 4100289
- C. HE DECLARES JONSON A MORE CORRECT POET THAN SHAKESPEARE. 4100289
- D. HE CONSIDERS SHAKESPEARE AS HAVING THE MOST COMPREHENSIVE SOUL. 4100289
- *E. HE DECLARES THE ANCIENTS TO BE SUPERIOR TO THE MODERN POETS. 4100289

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE CHARACTERISTICS OF JANE AUSTEN'S NOVEL BY SELECTING THE ONE ELEMENT *NOT* PREVALENT. %1n 0177

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

- WHICH ONE OF THE FOLLOWING WOULD YOU *NOT* EXPECT TO FIND IN A NOVEL BY JANE AUSTEN?
- A. REALISM 4100441
 - *B. STRONG PLOT 4100441
 - C. CLASS DISTINCTION 4100441
 - D. OPPOSING CHARACTERS 4100441
 - E. PORTRAITS OF FAMILY LIFE 4100441

THE STUDENT WILL IDENTIFY THE DRAMATIC CHARACTERISTICS OF ELIZABETHAN PLAYWRIGHTS BY MATCHING THE CHARACTERISTICS WITH THE PLAYWRIGHTS NAMES. *TWO NAMES ARE USED TWICE, ONE NOT AT ALL. %5n 0105

EACH ELIZABETHAN DRAMATIST HAD QUALITIES WHICH DISTINGUISH HIM FROM HIS CONTEMPORARIES. 4100231

MATCH THE AUTHOR WITH THE DESCRIPTION OF HIS WORK. 4100231 0008

- A. CHRISTOPHER MARLOWE
- B. BEN JONSON
- C. BEAUMONT AND FLETCHER
- D. WILLIAM SHAKESPEARE
- F. JOHN LYLY

HAD GREATER REGULARITY OF PLOT THAN SHAKESPEARE AND IMITATED THE CONVERSATION OF GENTLEMAN MUCH BETTER, WHOSE WILD DEBAUCHERIES AND QUICKNESS OF WIT IN REPARTES NO POET BEFORE THEM COULD PAINT. *C 4100231 0231 4100231

WROTE TRAGEDIES BASED ON CLASSICAL STORIES AS WELL AS COMEDIES CROWDED WITH CHARACTERS AND THE TALK OF THE TIMES. *B 4100232 4100232

GAVE EVERY MAN OR WOMAN WHAT SEEMED TO FIT HIS OWN INNER NEEDS. *D 0233 233

TOLD STORIES OF GRIM ADVENTURE IN HIS PLOTS. *A 4100234

ATTACKED HUMAN GULLIBILITY, EXPOSED SOCIAL ABUSES AND THE FOLLIES OF THE DAY. *B 4100235 4100235

BEST KNOWN FOR HIS TRAGEDIES BUT ALSO ACCOMPLISHED WRITER OF COMEDIES AND HISTORIES. *D 4100236 236

THE STUDENT RECALLS THE REASON FOR BACONS BEING DESIGNATED THE FATHER OF MODERN SCIENCE BY SELECTING THE CORRECT STATEMENT OF FACT. %1

0203

DIRECTIONS - SELECT THE BEST COMPLETION.

1

BACON WAS CALLED THE FATHER OF MODERN SCIENCE BECAUSE

4100491

*A. HE ADVOCATED CAREFUL EXPERIMENTATION INSTEAD OF SIMPLY ACCEPTING KNOWLEDGE.

4100491

B. HE WAS THE FIRST ALCHEMIST TO SUCCEED.

4100491

C. OF HIS SUCCESS IN TREATING QUEEN ELIZABETHS AILMENTS.

4100491

D. HE REJECTED THE AUTHORITY AND TEACHINGS OF THE *BIBLE.*

4100491

E. HE CONTROVERTED JONSONS THEORY ON THE HUMOURS.

4100491

THE STUDENT WILL SHOW COMPREHENSION OF THE STORY OF KING ARTHURS ACQUISITION OF THE SWORD EXCALIBUR BY SELECTING THE BEST MORAL TO THE STORY FROM A CHOICE OF ALTERNATIVES. %1

0222

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IF A MORAL COULD BE DRAWN FROM THE STORY OF ARTHURS ACQUISITION OF EXCALIBUR, IT COULD BE

4100548

A. ALWAYS JUDGE A GIFT PRIMARILY FOR ITS USEFULNESS.

4100548

B. UGLY THINGS CAN BE USEFUL.

4100548

C. DO NOT LOOK A GIFT HORSE IN THE MOUTH.

4100548

*D. DO NOT JUDGE AN OBJECT ON ITS OBVIOUS VALUE ALONE.

4100548

E. DO NOT ACCEPT GIFTS WITHOUT THE CONDITIONS OF ACCEPTANCE BEING CLEARLY STIPULATED.

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THE STUDENT WILL REVEAL HIS KNOWLEDGE OF THE STORY OF KING ARTHURS ACQUISITION OF THE SWORD EXCALIBUR AND THE MAGIC OF ITS SCABBARD BY SELECTING THE CORRECT COMPLETION TO THE STATEMENTS CONCERNING THE SWORD. %2

0223

DIRECTIONS - SELECT THE BEST COMPLETION.

1

KING ARTHUR RECEIVED HIS SWORD EXCALIBUR

4100549

A. BY DEFEATING THE KNIGHT.

4100549

B. BY FINDING IT INSIDE A CAVE NEAR CAMELOT.

4100549

C. FROM PELLINORE.

4100549

D. FROM MERLIN WHO HAD MADE IT FOR HIM.

4100549

*E. FROM THE LADY OF THE LAKE.

4100549

ARTHUR ACCEPTED THE SWORD

4100550

A. KNOWING THE PRICE OF ITS ACCEPTANCE.

4100550

B. WITHOUT ANY PRICE BEING EXPECTED.

4100550

C. INTENDING TO DISREGARD ANY STIPULATIONS.

4100550

D. HAVING PERFORMED THE STIPULATIONS.

4100550

*F. AGREEING TO A FUTURE FAVOR.

4100550

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE OUTCOME OF THE FIGHT BETWEEN ARTHUR AND THE KNIGHT IN MALORYS *MORTE D ARTHUR* BY SELECTING THE CORRECT OUTCOME. %10

0224

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN HIS ENCOUNTER WITH GRIFLETS KNIGHT, KING ARTHUR

4100551

A. ACCEPTED MERLINS RESOLUTION OF THE CONFLICT INSTEAD OF FIGHTING.

4100551

*B. WAS RESCUED BY MERLIN.

4100551

C. DEFEATED THE KNIGHT IN A JOUST.

4100551

D. SLEW THE KNIGHT.

4100551

F. UNHORSED THE KNIGHT.

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF MALORYS USE OF EPIC CONVENTIONS BY IDENTIFYING AN INSTANCE WHERE MALORY IS AT ODDS WITH USUAL EPIC CONVENTIONS. %10

0225

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THIS ENCOUNTER IS

4100552

A. TRUE TO THE USUAL EPIC CONVENTIONS BECAUSE OF SUPERNATURAL 1979H7997189*

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*B. AT ODDS WITH THE USUAL EPIC CONVENTIONS BECAUSE KING ARTHUR IS BEATED BY THE KNIGHT.

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C. DESIGNED TO SHOW THAT MERLIN IS THE REAL HERO OF THE STORY.

4100552

D. DESIGNED TO SHOW THAT KING ARTHUR HAD A WEAK HOLD ON HIS POWER.

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4100552

F. DEMONSTRATES THAT KING ARTHUR WAS BECOMING OLD AND WEAK.

4100552

THE STUDENT WILL APPLY KNOWLEDGE OF THE CHIVALRIC CODE BEING EXERCISED IN THE JOUST BETWEEN KING ARTHUR AND THE KNIGHT BY SELECTING THE BEST RELATIONSHIP TO CHIVALRY OR SPORTSMANSHIP AMONG THE SELECTIONS. %10

0226

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE ENCOUNTER OF ARTHUR WITH THE KNIGHT WHO HAD WOUNDED GRIFLET IS MOST ANALOGOUS TO A

4100553

4100553

A. RUMBLE BETWEEN THE DISCIPLES AND THE COBRAS.

4100553

B. SWIM MEET.

4100553

*C. BOXING MATCH.

4100553

D. POLICE INVESTIGATION INTO A MURDER.

4100553

F. BOARD CONFERENCE ON STRATEGY.

4100553

THE STUDENT WILL INDICATE HIS KNOWLEDGE OF OTHERS WHO USED THE ARTHURIAN LEGEND BY SELECTING THE AUTHOR WHO DID NOT USE IT. %10

0229

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

IN ADDITION TO MALORY, OTHERS HAVE USED THE ARTHURIAN LEGEND.

4100556

WHICH ONE OF THE FOLLOWING DID *NOT*

- A. ALFRED TENNYSON
- *B. OLIVER GOLDSMITH
- C. RICHARD WAGNER
- D. T. H. WHITE
- F. MARK TWAIN

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DEMONSTRATING HIS KNOWLEDGE OF NATIVE CELTS, THE STUDENT
WILL CORRECTLY PLACE KING ARTHUR IN HISTORY BY SELECTING HIS
NATIONALITY. %17

0274

DIRECTIONS - SELECT THE BEST COMPLETION.

1

KING ARTHUR WAS THE LEGENDARY LEADER OF THE

- A. NORMAN FRENCH.
- B. OCCUPYING ROMANS.
- *C. NATIVE CELTS.
- D. ANGLO-SAXONS.
- F. DANES.

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THE STUDENT WILL SELECT THE MISPLACED WORK IN A LISTING TO
DEMONSTRATE HIS RECALL OF ENGLISH LITERARY CHRONOLOGY. %17

0304

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING PREDECESSORS OF THE ENGLISH NOVEL IS THE
FIRST OUT OF PLACE CHRONOLOGICALLY

- *A. *MORTE D ARTHUR*
- B. *CANTERBURY TALES*
- C. *PILGRIMS PROGRESS*
- D. *MOLL FLANDERS*
- F. *GULLIVERS TRAVELS*

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THE STUDENT WILL INDICATE HIS KNOWLEDGE OF THE PECULIARITIES OF
TRISTAM SHANDY BY SELECTING THE ONE ITEM WHICH ENTITLES IT TO
BE INCLUDED IN A DISCUSSION OF THE NOVEL. %17

0230

DIRECTIONS - SELECT THE BEST COMPLETION.

1

TRISTAM SHANDY

- A. PROFITS FROM A TIGHTLY KNIT PLOT.
- B. IS FREE FROM WRITING ECCENTRICITIES.
- *C. DEPENDS ON UNCLE TOBY FOR ITS IMMORTALITY.
- D. IS THE LIFE STORY OF TRISTAM SHANDY.
- E. IS REMARKABLE FOR ITS COHESION AND TERSENESS.

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BY SELECTING FIELDINGS CONTRIBUTION, THE STUDENT SHOWS HIS KNOW-
LEDGE OF ONE OF FIELDINGS PRIMARY ASSETS AS A NOVELIST. %17

0231

DIRECTIONS - SELECT THE BEST COMPLETION.

TOM JONES IS ACCLAIMED AS ONE OF THE GREATEST ENGLISH NOVELS.
ONE OF THE FOREMOST QUALITIES CONTRIBUTING TO THIS SUCCESS IS

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- A. ITS EFFECTIVE BURLESQUE OF *PAMELA*.
- B. ITS SERIOUS MORAL PURPOSE.
- *C. ITS CLEARLY DEFINED HUMAN CHARACTERS.
- D. ITS ADVENTUROUS PLOT.
- E. TOM'S HEROIC STATURE.

THE STUDENT WILL DISTINGUISH BETWEEN RICHARDSONS AND FIELDINGS
NOVELS BY SELECTING A TRUE BASIC DIFFERENCE OF RICHARDSONS STYLE
FROM A LIST OF POSSIBLE CHARACTERISTICS. %1a

0232

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN HIS NOVELS, UNLIKE THOSE OF RICHARDSON, FIELDING

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- A. WAS A SENTIMENTALIST.
- B. LACKED VIGOR.
- C. LACKED HUMOR.
- *D. WROTE FOR MEN.
- E. WAS WEAK IN HIS CHARACTERIZATIONS.

THE STUDENT WILL SHOW HIS KNOWLEDGE OF DEFOES STORY *ROBINSON
CRUSOE* BY REJECTING ALL INCORRECT STATEMENTS CONCERNING THE
WORK. %1a

0233

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SELECT ONE *TRUE* STATEMENT.

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ROBINSON CRUSOE

- A. WAS BASED ON DEFOES OWN ADVENTURES.
- B. IS FULL OF HUMOR AND SATIRE.
- *C. IS IMPORTANT IN LITERARY HISTORY BECAUSE IT IS FICTION
INTENDED TO PASS AS FACT.
- D. IS FILLED WITH MANY HAIR BREADTH ESCAPES.
- E. HAS NEVER BEEN SUCCESSFULLY IMITATED.

THE STUDENT WILL REFLECT HIS COMPREHENSION OF THE CHARACTERISTICS
THAT CONTRIBUTED TO DEFOES REALISM IN HIS FICTION BY SELECTING
THE ITEM *NOT* CHARACTERISTIC OF HIS STYLE. %1a

0236

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING DID *NOT* CONTRIBUTE TO DEFOES REALISM IN
WRITING?

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- A. HIS USE OF THE FIRST PERSON
- B. HIS HOMELINESS OF STYLE
- C. HIS INFINITE EXACTNESS AND OVER-REPETITION
- *D. HIS USE OF CULTIVATED LANGUAGE
- E. HIS COMBINATION OF REAL AND IMAGINARY PERSONS IN SOME OF HIS

THE STUDENT WILL SHOW HIS KNOWLEDGE CONCERNING THE NATURE OF
CLARISSA HARLOWE BY REJECTING THE ONE *INCORRECT* STATEMENT. %10 0234

SELECT ONE *FALSE* STATEMENT.

20

CLARISSA HARLOWE

4100561

A. IS CONSIDERED RICHARDSON'S MASTERPIECE.

4100561

B. DISPLAYS PENETRATING PSYCHOLOGICAL TREATMENT OF THE
CHARACTERS.

4100561

C. WAS WRITTEN TO APPEAL PRIMARILY TO WOMEN.

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*D. IS FREE OF MAWKISH SENTIMENTALISM.

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E. ENDS TRAGICALLY.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF DEFOES STORY *MOLL
FLANDERS* BY REJECTING ALL INCORRECT STATEMENTS CONCERNING THE
WORK. %10 0235

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MOLL FLANDERS

4100562

A. IS A REALISTIC NOVEL.

4100562

B. WAS PURPORTEDLY WRITTEN BY HER BROTHER.

4100562

*C. IS ONE OF THE EARLIEST SOCIAL FICTION STORIES IN ENGLISH.

4100562

D. ENDS WITH THE UNREPENTANT MOLL RAILING AGAINST AN UNFAIR
SOCIETY.

4100562

E. CONCENTRATES ON THE UPPER SOCIAL LIFE OF THE PERIOD.

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THE STUDENT, BY SELECTING *VIRTUE UNREWARDED* AS THE INCORRECT
STATEMENT, WILL SHOW HIS KNOWLEDGE OF THE NATURE AND CONTENT OF
PAMELA. %10 0238

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE STATEMENTS CONCERNING *PAMELA* IS *FALSE*?

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A. IT IS AN EPISTOLARY NOVEL.

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B. IT CONCERNS ITSELF AT LENGTH WITH EIGHTEENTH CENTURY
MORALITY.

4100565

C. IT IS CONSIDERED THE FIRST MODERN ENGLISH NOVEL.

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D. IT IS A STORY OF SEDUCTION AND THE HEROINES RESISTANCE.

4100565

*E. A SUBTITLE OF THE STORY IS *VIRTUE UNREWARDED*.

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THE STUDENT WILL DISTINGUISH THE DIFFERENCES BETWEEN
THE HISTORICAL WRITINGS OF CARLYLE AND MACAULEY BY SELECTING THE
ONE AREA OF SIMILARITY. %10 0254

DIRECTIONS - SELECT THE BEST COMPLETION.

1

- ORLYLE AND MACAULEYS HISTORICAL WRITINGS WERE SIMILAR IN THAT
- *A. BOTH USED GRAPHIC DETAILS.
 - B. THEIR STYLES WERE THE SAME.
 - C. THEY WROTE ABOUT THE SAME PERIODS OF ENGLISH HISTORY.
 - D. BOTH EXPRESSED THE TYPICAL VICTORIAN OUTLOOK.
 - E. BOTH EXHIBITED CALLOUS COMPLACENCY.

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THE STUDENT, BY SELECTING THE ACTUAL WORDS FROM POPES *ESSAY ON MAN,* WILL SHOW HIS COMPREHENSION OF POPES LANGUAGE, VERSE, AND PHILOSOPHY. %THE SELECTION IS ONE NOT PREVIOUSLY STUDIED. %1

0261

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

0007

CONSIDERING POPES PHILOSOPHY, LANGUAGE AND VERSE, SELECT POPES ACTUAL WORDS FROM THE *ESSAY ON MAN*.

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- A. ALL ARE BUT SCRAPS OF AN ENORMOUS WHOLE, WHOSE BODY NATURE IS, AND GOD THE SOUL.
- *B. ALL ARE BUT PARTS OF ONE STUPENDOUS WHOLE, WHOSE BODY NATURE IS, AND GOD THE SOUL.
- C. EVERYTHING THAT IS, MAKES UP THE WHOLE, WHOSE BODY IS NATURE, AND GOD THE SOUL.
- D. WE ARE BUT FRAGMENTS OF ONE ENTIRE WHOLE WHOSE BODY IS NATURE, AND GOD THE SOUL.

GIVEN AN IMAGINARY BUT PLAUSIBLE SITUATION AND TAKING INTO ACCOUNT POPES LITERARY CHARACTERISTICS AND THE NATURE OF DEFOES *THE SHORTEST WAY WITH DISSENTERS*, THE STUDENT WILL APPLY KNOWLEDGE OF THE SITUATION AND WILL SELECT A LITERARY FORM, A VERSE FORM, A LITERARY DEVICE, THE INTENT, AND THE METHOD OF PUBLICATION OF AN IMAGINARY LITERARY COMPOSITION POPE MIGHT HAVE WRITTEN. %5n

0316

ALEXANDER POPE PICKED UP A COPY OF *THE REVIEW* IN WHICH HE READ A BRIEF EXCERPT FROM *THE SHORTEST WAY WITH DISSENTERS* AND ITS AUTHORS COMMENTARY ON ITS EFFECTIVENESS IN BEING INTERPRETED LITERALLY INSTEAD OF SATIRICALLY. AWARE THAT DEISTS WERE ALSO SUBJECT TO CENSURE, POPE WAS INSPIRED TO DEAL SIMILARLY WITH DEISTS. APPLYING YOUR KNOWLEDGE OF THE NATURE OF *THE SHORTEST WAY WITH DISSENTERS* AND POPES LITERARY METHOD, COMPLETE THE FOLLOWING.

0091

- POPE WOULD WRITE A
- A. LETTER TO THE EDITOR.
 - B. PAMPHLET.
 - C. PROSE DIRECTIVE.
 - D. LIST OF PROTESTATIONS.
 - *E. MOCK EPIC.

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- POPE WOULD USE
- A. SARCASM.
 - H. INVECTIVE.

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- *C. INUENDO.
- *D. PARODY.

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POPE WOULD USE

- A. FREE VERSE.
- B. BLANK VERSE.
- *C. RHYMED COUPLETS.
- D. ALTERNATELY RHYMED QUATRAINS.
- E. ALEXANDRINES.

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POPE WOULD RECOMMEND

- *A. VIOLENT PUNISHMENTS TO BE INFLICTED ON DEISTS.
- B. REWARDS FOR THOSE SUBSCRIBING TO DEISTIC DOCTRINES.
- C. WAYS TO COUNTERACT CRITICISMS OF DEISTS.
- D. WAYS TO MODIFY DEISTIC DOCTRINES TO INVITE GREATER ACCEPTANCE.

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POPE WOULD HAVE PUBLISHED THIS WORK

- *A. ANONYMOUSLY.
- B. UNDER HIS OWN NAME.
- C. UNDER THE NAME OF WILLIAM TEMPLE.
- D. UNDER THE NAME OF ISAAC BICKERSTAFF.
- E. UNDER THE NAME OF MARTIN SCRIBLERUS.

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THE STUDENT WILL SHOW HE COMPREHENDS THE BASIC THEME OF
BEOWULF BY SELECTING IT FROM A LIST. %10

0268

DIRECTIONS - SELECT THE BEST COMPLETION.

THE BASIC THEME OF *BEOWULF* IS

- A. THE INVINCIBILITY OF BEOWULF.
- B. THE SUPERSTITION OF THE ANGLO-SAXONS.
- C. THE VULNERABILITY OF THE ANGLO-SAXON INVADERS.
- *D. THE DELIVERANCE OF A PEOPLE BY A GREAT HERO.
- E. THE JEALOUSIES AMONG ANGLO-SAXON WARRIORS.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CHARACTERS OF THE EPIC
BEOWULF BY IDENTIFYING THE CHARACTER FROM A DESCRIPTION OF
HIM. %40

0269

DIRECTIONS - SELECT THE BEST COMPLETION.

THE NAME OF THE KING TO WHOM BEOWULF OFFERED HIS SERVICES IS

- A. HEOROT.
- B. SCYLD.
- C. HYGELAC.
- D. UNFERTH.
- *E. HROTHGAR.

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WEALTHIEOW IS

- A. GRENDLS MOTHER.
- B. HYGELACS DAUGHTER.
- *C. HROTHGARS WIFE.
- D. BEOWULFS SISTER.
- F. UNFERTHS WIFE.

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- A. HRFCA.
*B. UNFERTH.
C. WEDER.
D. HRFTHFL.
E. WELAND.

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- A. GRENDEL, GRENDEL'S MOTHER, AND WELAND.
- B. GRENDEL, GRENDEL'S MOTHER, AND WEDER.
- *C. THE CANNIBAL OGRE, GRENDEL'S MOTHER, AND THE FIRE DRAKE.
- D. THE DRAGON, GRENDEL, AND HEOROT.
- E. GRENDEL, WEDER, AND SCYLDE.

THE STUDENT, BY SELECTING A QUALITY *NOT* REFLECTED IN *BEOWULF*, WILL SHOW COMPREHENSION OF THE FACT THAT THE CHRISTIAN REFERENCES MIGHT HAVE BEEN THE INSERTIONS OF CHRISTIAN MONKS. %10

0271

0002

0673

- A. ADMIRATION OF PHYSICAL ENDURANCE AND FEARLESSNESS
- *B. IRREFUTABLE CHRISTIAN AUTHORSHIP
- C. DEVOTION TO DUTY
- D. SENSE OF LOYALTY
- E. LIFE OF ANGLO-SAXON ROYALTY

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THE STUDENT WILL EVIDENCE COMPREHENSION OF THE CHARACTERS AND PLOT OF *BEOWULF* BY SELECTING THE *TRUE STATEMENT* IN EACH GROUP OF STATEMENTS. 830

0280

0032

- A. WE KNOW DEFINITELY THAT MONKS SUBSTITUTED CHRISTIAN REFERENCES FOR PAGAN ONES WHEN THEY COPIED THE BEOWULF MANUSCRIPT.
- *B. THE CHARACTER OF BEOWULF SEEMS TO BE A BLENDING OF A HISTORICAL FIGURE WITH VARIOUS MYTHICAL FIGURES OF AN EARLIER TIME.
- C. THE ACTION TAKES PLACE IN NORTHWESTERN ENGLAND.
- D. GREDEL IS A FIRE DRAGON.
- F. HEOROT IS THE NAME OF THE KING TO WHOM BEOWULF OFFERS HIS HELP.

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- A. BEOWULF OVERCOMES GREDEL WITH THE MAGIC SWORD BESTOWED ON HIM BY KING HYGELAC.
- B. BEOWULF ASKS TO BE CREMATED IF OVERCOME BY GREDEL.
- *C. BEOWULF'S COMRADES EAGERLY COME TO HIS AID AS HE IS FIGHTING GREDEL.
- D. GREDEL DEVoured TEN MEN BEFORE BEOWULF WAS ABLE TO SURDUE HIM.
- E. UNFERTH SUMMONED BEOWULF WHEN HE SAW GREDEL APPROACHING THE

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MEAD HALL.

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- A. BEOWULF WAS A VERY MODEST, SELF-EFFACING WARRIOR.
- B. BEOWULF DEFENDED UNFERTH AGAINST THE UNJUST ACCUSATIONS OF A DANISH COURTIER.
- C. BEOWULF HAD BEEN SUMMONED TO COME TO AID THE DANES BY HYGELAC.
- *D. BEOWULF'S COMRADES, KNOWING HIS PROWESS IN BATTLE, ENCOURAGED HIM TO GO TO THE AID OF THE DANES.
- F. HYGELAC OFFERED BEOWULF HIS DAUGHTER AS A BRIDE IF HE SLEW GRENDL.

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF THE CHARACTERS IN *JULIUS CAESAR* BY SELECTING THAT CONCLUSION WHICH IS MOST COMPATIBLE WITH EACH CHARACTER IN A GIVEN SITUATION. %40

0344

DIRECTIONS - BASED UPON YOUR KNOWLEDGE OF THE CHARACTERS IN *JULIUS CAESAR*, COMPLETE EACH ITEM BY SELECTING THE ANSWER WHICH IS MOST IN KEEPING WITH THE CHARACTER IN QUESTION.

0042
0866

ANTONY IS IN HIS CHARIOT 385, GALLOPING TO THE SENATE IN ROME. HE IS ON HIGHWAY 13 WHERE THE SPEED LIMIT IS 35 M.P.H. ANTONY RACING ALONG AT A GOOD 50 M.P.H. SURE ENOUGH, HIS HORSES ARE HAULTED BY THE I. P. %ITALIAN POLICE%. DRESSED IN HIS REGULATION BLUE TOGA, THE POLICEMAN, QUILL IN HAND, APPROACHES ANTONY TO GIVE HIM A TICKET. AT THIS POINT ANTONY WOULD MOST LIKELY.

0866
0866

- A. SLIP THE COP A LIRA.
- B. ARGUE VEHEMENTLY WITH THE COP.
- *C. BRILLIANTLY TALK THE COP OUT OF THE TICKET.
- D. CALMLY ACCEPT HIS DUE PUNISHMENT.

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CASSIUS HAS COME TO MAKE UP A BIOLOGY TEST AFTER SCHOOL. HIS TEACHER, MR. BARAN, GIVES CASSIUS THE MAKE UP TEST AND TELLS HIM TO PUT IT ON HIS DESK WHEN HE FINISHES. THEN MR. BARAN LEAVES THE ROOM. CASSIUS NOTICES THAT MR. BARAN HAS LEFT HIS EXPENSIVE FOUNTAIN PEN ON THE DESK, A PEN WHICH CASSIUS HAS LONG ADMIRER. IN THIS SITUATION, CASSIUS WOULD MOST PROBABLY

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0867

- *A. QUICKLY TAKE THE PEN THE FIRST CHANCE HE GOT.
- B. TAKE THE PEN, BUT ON SECOND THOUGHT RETURN IT.
- C. BE TEMPTED TO TAKE THE PEN, BUT NOT.
- D. NOT BE TEMPTED AT ALL.

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BECAUSE OF HIS MISCHIEVOUS EXPLOITS THE WEEK BEFORE, DECIUS HAS BEEN GROUNDED FOR TWO WEEKS. ON THIS PARTICULAR AFTERNOON, HIS MOTHER IS HAVING A STUFFY TEA FOR SOME OF HER LADY FRIENDS. THE WOMEN BEGIN ARRIVING. WITH COMMENTS OF *OH MY, HOW YOU HAVE GROWN* AND TWEAKS OF THE CHEEK, DECIUS SUFFERS THROUGH THE ORDEAL. THEN IN COMES A WOMAN WHO DECIUS THINKS IS PARTICULARLY OBNOXIOUS. TO TOP IT OFF, SHE IS WEARING A RIDICULOUS HAT OF FEATHERS, RIBBONS, AND FLOWERS. THE WOMAN ASKS DECIUS HOW HE LIKES HER NEW CHAPEAU. DECIUS WOULD MOST PROBABLY

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- A. SAY NOTHING.
- B. TELL HER HIS HONEST OPINION -- THAT HE CANNOT STAND IT.
- *C. FLATTER HER TO NO END.
- D. SAY IT IS OKAY.

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IT IS FRIDAY THE THIRTEENTH. CAESAR AND HIS FRIENDS ARE ON THEIR

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THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF CERTAIN ASPECTS OF *PYGMALIAN* BY SELECTING THE ALTERNATIVE WHICH CORRECTLY DESCRIBES SHAW'S TECHNIQUES, BELIEFS, OR CHARACTERS. %9n

0471

DIRECTIONS - SELECT THE BEST COMPLETION.

NOT ONLY DOES FREDDY REPRESENT A YOUTH CONTROLLED BY MATERIAL DOMINATION, BUT HE ALSO REPRESENTS

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4101501

*A. THE USELESSNESS OF YOUNG MEN IN HIS SOCIAL CLASS.

4101501

B. THE INDEPENDENCE OF YOUNG MEN IN HIS SOCIAL CLASS.

4101501

C. THE PRACTICAL MINDEDNESS OF YOUNG MEN IN HIS SOCIAL CLASS.

4101501

USING *PYGMALIAN* AS WRITTEN EVIDENCE OF SHAW'S BELIEFS AND THEORIES, IT IS OBVIOUS THAT SHAW FELT THAT WHICH OF THE FOLLOWING WAS *NOT* NECESSARY.

1502

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4101502

*A. APOSTROPHES IN CONTRACTIONS.

4101502

B. COMMAS IN SENTENCES

4101502

C. CHANGES IN ENGLISH LANGUAGE

4101502

HIGGINS' MOTHER REGARDS HIS EXPERIMENT WITH ELIZA'S LIFE AS

1503

*A. PLAY WITH A LIVE DOLL.

4101503

B. AN EXCELLENT SCIENTIFIC EXPERIMENT.

4101503

C. IMMORAL.

4101503

SINCE THE MIDDLE AND UPPER CLASSES, AT WHOM SHAW'S CRITICISMS ARE AIMED, COMPRISE HIS AUDIENCES, HE SOFTENS HIS CRITICISMS THROUGH

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4101504

*A. COMEDY.

4101504

B. MORALIZING.

4101504

C. NAGGING.

4101504

BY HAVING HIGGINS CRITICIZE ELIZA, SHAW MAKES FUN OF

4101505

A. ELIZA.

4101505

B. TEDDY.

1505

*C. THE AUDIENCE.

4101505

SHAW EXPRESSES MOST OF HIS IDEAS THROUGH THE CHARACTER OF

4101506

A. HIGGINS.

4101506

*B. DOOLITTLE.

4101506

C. ELIZA.

4101506

WHEN DOOLITTLE SAYS HE CANNOT AFFORD TO HAVE MORALS, HE MEANS THAT

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4101507

A. HE WANTS TO HAVE ALL THE ADVANTAGES OF MARRIAGE AND NONE OF THE RESPONSIBILITIES OF IT.

4101507

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*B. THE MAN WITH MONEY CAN AFFORD *NOT* TO STEAL, BUT A POOR MAN CANNOT AFFORD TO BE SO VIRTUOUS OR HE MAY STARVE.

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C. THE MAN WITH MONEY CAN AFFORD TO BE VIRTUOUS, BUT A POOR MAN WILL ALWAYS STARVE IF HE IS VIRTUOUS.

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WHEN HIGGINS SAYS THAT HE WILL MAKE A DUCHESS OF THIS DRAGGLETAILED GUTTERSNIP, ELIZA, IT IS OBVIOUS TO THE AUDIENCE THAT HIGGINS DOES *NOT* BELIEVE

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A. THE ONLY THING THAT DISTINGUISHES UPPER CLASSES FROM LOWER CLASSES IS LANGUAGE.

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B. DISTINCTIONS ARE A MATTER OF APPEARANCES ONLY.

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*C. DISTINCTIONS BETWEEN UPPER AND LOWER CLASSES ARE ONLY A

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MATTER OF FINANCIAL WEALTH.

4101508

HIGGINS WOULD HIGHLY VALUE

A. PEOPLES FEELINGS.

4101509

B. DISHONESTY.

4101509

*C. THE SCIENTIFIC METHOD.

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AFTER READING AND STUDYING MELVILLES BOOK *MOBY DICK,* THE STUDENT WILL SHOW COMPREHENSION BY ANSWERING MULTIPLE CHOICE QUESTIONS RELATED TO THE STORY. %45

0485

DIRECTIONS - SELECT THE BEST COMPLETION.

MOBY DICK WAS PUBLISHED IN

A. 1850.

4101613

*B. 1851.

4101613

C. 1871.

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IN COMPARISON TO THE PUBLICATION OF *THE SCARLET LETTER*, THE TIME OF PUBLICATION WAS

4101614

*A. THE SAME.

4101614

B. A YEAR LATER.

4101614

C. A YEAR EARLIER.

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MELVILLE WAS AN ADMIRER OF

*A. HAWTHORNE.

4101615

B. EMERSON.

4101615

C. POE.

4101615

4101615

MOBY DICK LIKE *THE SCARLET LETTER* EMPLOYS MUCH

A. IRONY.

4101616

B. SARCASM.

4101616

*C. SYMBOLISM.

4101616

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MOBY DICK ALSO CONTAINS MANY COMBINATIONS OF

A. TWOS.

4101617

B. FIVES.

4101617

*C. THREES.

4101617

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THE THREAD OF THE STORY OF *MOBY DICK* IS DEPENDENT ON A PERSONS DESIRE FOR

4101618

A. POWER.

4101618

*B. REVENGE.

4101618

C. MONEY.

4101618

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THE STORY ITSELF IS RELATED IN THE NAME OF

A. AHAB.

4101619

B. STARRUCK.

4101619

*C. ISHMAEL.

4101619

4101619

AHAB IS IDENTIFIED AS A CAPTAIN WITH ONLY ONE GOOD

A. EYE.

4101620

*B. LEG.

4101620

C. ARM.

4101620

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AHAB HAD BEEN ON THE SEA

*A. FORTY YEARS.

4101621

B. TEN YEARS.

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4101621

20. TWENTY FIVE YEARS.

ISHMAEL DEVELOPED A DEEP REGARD FOR

- A. AHAH.
- B. STUBB.
- *C. QUEEQUEG.

YOJO WAS A

- A. CANNIBAL.
- B. HARPOONER.
- *C. GOD.

ISHMAEL'S CHOICE OF SHIPS WAS THE

- A. *DEVIL-DAM.*
- B. *RACHEL.*
- *C. *PFQUOD.*

HE WAS INTERESTED IN A VOYAGE OF

- *A. THREE YEARS.
- B. THREE MONTHS.
- C. TWO YEARS.

ELIJAH WAS TERMED AS A

- A. GHOST.
- *B. PROPHET.
- C. DEVIL.

TWO CAPTAINS WHO WERE ASSOCIATED TOGETHER WERE

- A. AHAH AND STARBUCK.
- B. STUBB AND ISHMAEL.
- *C. BILDAD AND PELEY.

A WOMAN WHO TRIED TO DO GOOD THINGS FOR THE CREW WAS

- A. AUNT GOODY.
- *B. AUNT CHARITY.
- C. AUNT FAITH.

THE PORT OF DEPARTURE FOR THE SHIP AND CREW WAS

- A. NEW YORK.
- *B. NANTUCKET.
- C. NEW BEDFORD.

THE THREE MATES WERE STARK, STUBB, AND

- A. ISHMAEL.
- B. QUEEQUEG.
- *C. FLASK.

THE THREE HARPOONERS WERE TASHTEGO, DAGGO, AND

- A. ISHMAEL.
- *B. QUEEQUEG.
- C. FLASK.

AHAB WAS INTERESTED ONLY IN

- A. A LARGE CATCH.
- B. SPERM OIL.
- *C. MORY DICK.

WHITENESS IS A QUALITY ASSOCIATED WITH

- A. GOODNESS ALONE.
- *B. GOODNESS AND EVIL.
- C. EVIL ALONE.

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HAR GOT EXTRA HELP FROM FIVE	
A. WITCHES.	4101634
B. FAIRIES.	4101634
*C. PHANTOMS.	4101634
	4101634
HE LEADER OF THESE FIVE WAS	
A. QUEEQUEG.	4101635
*B. FEDELLAH.	4101635
C. FLIJAH.	4101635
	4101635
IDENTIFIED AS A SOCIAL MEETING OF TWO OR MORE WHALESHIPS WAS A	
A. JAM.	4101636
*B. GAM.	4101636
C. RENDEZVOUS.	4101636
	4101636
HE MAN WHO KILLED A WHALE AND ENJOYED ITS STEAK WAS	
*A. STURR.	4101637
B. STARRUCK.	4101637
C. ISHMAEL.	4101637
	4101637
HE CAUGHT WHALE WAS SOUGHT AFTER BY	
A. PORPOISES.	4101638
B. OTHER WHALES.	4101638
*C. SHARKS.	4101638
	4101638
HE PART OF THE WHALE WHICH CONTAINS THE PRECIOUS OIL IS CALLED	
HE	4101639
A. CAVERN.	4101639
B. CUP.	4101639
*C. TUN.	4101639
	4101639
HE MAN WHO FELL INTO THE OIL WAS	
A. STARK.	4101640
*B. STURR.	4101640
*C. TASHTEGO.	4101640
	4101640
NOTHER MAN WHO FELL OVERBOARD WAS	
*A. DAGGOO.	4101641
B. FLASK.	4101641
C. FLIJAH.	4101641
	4101641
HE RESCUER WAS	
*A. ISHMAEL.	4101642
B. AHAH.	4101642
C. QUEEQUEG.	4101642
	4101642
HE ALBATROSS WAS A SHIP AND CREW REPRESENTATIVE OF	
A. SUCCESS.	4101643
*B. FAILURE.	4101643
C. HAPPINESS.	4101643
	4101643
APTAIN DERICK DEDEER WAS IN CHARGE OF THE SHIP	
A. *ALBATROSS.*	4101644
*B. *JUNGERAU.*	1644
C. *TIDBIT.*	1644
	1644
HE MAN SKILLED IN CARVING THE WHALE INTO SMALL PIECES WAS CALLED	
*A. MINCER.	4101645
B. BUTCHER.	4101645
	4101645
	4101645

C. CUTTER.	4101645
AHAB WAS ESSENTIALLY VERY DEPENDENT ON THE SKILL OF THE	
A. HARPOONERS.	4101646
B. CARPENTER.	4101646
*C. MATES.	4101646
THE MAN TEMPTED TO KILL AHAB WAS.	4101647
*A. STARBUCK.	4101647
B. STUBB.	4101647
C. ISHMAEL.	4101647
IDENTIFIED AS THE BLISTERED OLD BLACKSMITH WAS	4101648
A. ISHMAEL.	4101648
*B. PERTH.	4101648
C. FEDELLAH.	4101648
THE SHIP *THE BACHELOR* AND CREW WERE REPRESENTATIVE OF	1649
*A. GOOD-FORTUNE.	4101649
B. FAILURE.	4101649
C. HARDSHIPS.	4101649
ONE WHO OFFERED FOREBODINGS OF EVIL TO AHAB WAS THE	4101650
*A. PARSEE.	4101650
B. MINCER.	4101650
C. CARPENTER.	4101650
THE *RACHEL* WITH ITS CREW WAS SEEKING THE CAPTAINS	1651
A. BROTHER.	4101651
*B. SON.	4101651
C. FATHER.	4101651
IT SEEMED SIGNIFICANT THAT AHAB LOST HIS	4101652
A. COAT.	4101652
B. SHOF.	4101652
*C. HAT.	4101652
A SHIP MOST MISERABLY MISNAMED WAS THE	4101653
*A. *DELIGHT.*	1653
B. *RACHEL.*	1653
C. *BACHELOR.*	1653
THE ACTUAL CHASE FOR MORY DICK INVOLVED	4101654
A. FIVE DAYS.	4101654
*B. THREE DAYS.	4101654
C. ONE DAY.	4101654
THE ONE SURVIVOR OF THE WRECK WAS	4101655
A. AHAB.	4101655
B. QUEEQUEG.	4101655
*C. ISHMAEL.	4101655
HE WAS PUOYED UP BY A	4101656
*A. COFFIN.	4101656
B. LIFE BOAT.	4101656
C. HARPOON.	4101656
ACTUAL RESCUE WAS DONE BY THE SHIP CALLED THE	4101657
A. *RACHELOR.*	1657
*B. *RACHEL.*	1657
C. *ALBATROSS.*	1021

AFTER READING AND STUDYING BISHOP'S BOOK, *THE DAY LINCOLN WAS HOT*, THE STUDENT WILL SHOW COMPREHENSION BY ANSWERING MULTIPLE CHOICE QUESTIONS RELATED TO THE STORY. %40

0486

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE BOOK WAS PUBLISHED BY JIM BISHOP IN

- A. 1945.
- *B. 1955.
- C. 1935.

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RECENTLY HE PUBLISHED A SIMILAR BOOK ON THE DEATH OF

- A. ROBERT KENNEDY.
- *B. JOHN KENNEDY.
- C. MARTIN L. KING.

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THE BOOK ON LINCOLN COVERED A TIME SPAN OF A LITTLE OVER

- *A. TWELVE HOURS.
- B. THIRTY-SIX HOURS.
- C. TWENTY-FOUR HOURS.

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THE FOCAL DATE OF ATTENTION WAS GOOD FRIDAY ON

- *A. APRIL 14, 1865.
- B. APRIL 13, 1863.
- C. APRIL 17, 1867.

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MATERIAL FOR THIS BOOK WAS STARTED IN THE YEAR

- A. 1925.
- B. 1935
- *C. 1930.

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NOTES WERE KEPT IN NOTEBOOKS TO THE NUMBER OF

- A. 25.
- *B. 29.
- C. 30.

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THE INTRODUCTORY POEM IN THE BOOK WAS WRITTEN BY

- A. POE.
- B. LONGFELLOW.
- *C. MELVILLE.

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THE BOOK IS BASED ON

- *A. FACTS.
- B. FICTION.
- C. LEGEND.

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IT WAS REVEALED THAT THE MAINSPRING OF THE PRESIDENTIAL FAMILY

- AS
A. LINCOLN HIMSELF.
- B. ROBERT, HIS SON.
- *C. MARY TODD, HIS WIFE.

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BACKGROUND INFORMATION IS PROVIDED ABOUT THE END OF THE

- A. SPANISH-AMERICAN WAR.
- *B. CIVIL WAR.
- C. WAR OF 1812.

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AT THE TIME WASHINGTON WAS HONORING THE WAR HERO

- *A. GRANT.
- B. LEE.
- C. SHERMAN.

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BOOTH'S DESIRE TO KILL LINCOLN WAS BASED ON

- A. JEALOUSY.
- B. ENVY.
- *C. HATE.

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A MAN NOT INTERESTED IN BECOMING A PART OF THE PLOT WAS

- A. ARNOLD.
- *B. CHESTER.
- C. SURRALT.

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LINKED WITH O LAUGHLIN FROM BALTIMORE WAS

- *A. ARNOLD.
- B. CHESTER.
- C. SURRALT.

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LINKED WITH ATZERODT AND HEROLD WAS

- *A. SURRALT.
- B. CHESTER.
- C. GRANT.

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ORIGINAL PLANS IN DEALING WITH LINCOLN INVOLVED

- A. TORTURING.
- *B. CAPTURING.
- C. BEATING.

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THE CONSPIRATORS MET IN A

- A. THEATRE.
- B. BARN.
- *C. BOARDING HOUSE.

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THE MAN WHO ALMOST WORSHIPPED BOOTH LIKE AN IDOL WAS

- A. SURRALT.
- *B. PAINE.
- C. ARNOLD.

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THE CONSPIRATOR WHO POSED AS A MINISTER WAS

- A. SURRALT.
- *B. PAINE.
- C. ARNOLD.

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A POPULAR THEATRE IN THAT DAY WAS

- A. LINCOLNS.
- B. CHEVYS.
- *C. FORDS.

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MANY OF THE CONSPIRATORS PLOTS AGAINST LINCOLN FAILED BECAUSE

- *A. LINCOLN DID NOT APPEAR.
- B. FACTS WERE REVEALED.
- C. THE CONSPIRATORS WERE CONFUSED.

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THE PLAY PLANNED FOR LINCOLN'S VIEWING WAS

- A. *AN AMERICAN DREAM.*
- B. *OUR AMERICAN HERITAGE.*
- *C. *OUR AMERICAN COUSIN.*

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FOREBODINGS OF HIS OWN DEATH CAME TO LINCOLN THROUGH RECURRING

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- A. THREATENING LETTERS.
- B. SIGNS IN THE SKY.
- C. DREAMS.

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- LINCOLN DID NOT SEEM TOO FOND OF THE VICE-PRESIDENT WHO WAS
- A. SHERMAN.
 - B. JOHNSON.
 - C. CHESTER.

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- BOOTH HOPED THAT IN CONNECTION WITH THE PLOT AGAINST LINCOLN HIS
NAME WOULD BE
- A. CONCEALED.
 - B. REVEALED.
 - C. DISGUISED.

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- BY HIS DEED BOOTH HOPED TO GAIN
- A. POWER.
 - B. MONEY.
 - C. FAME.

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- BOOTH WAS AIDED BECAUSE THERE WERE NO LOCKS ON THE
- A. DOORS OF THE BOX SEAT.
 - B. DOORS OF THE THEATRE.
 - C. WINDOWS OF THE THEATRE.

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- BOOTH SHOT LINCOLN
- A. BEFORE THE PLAY STARTED.
 - B. DURING THE PLAY.
 - C. AFTER THE PLAY.

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- BOOTH, IN RESPECT TO POSITION WITH LINCOLN, WAS
- A. CLOSE BEHIND.
 - B. FAR BELOW.
 - C. CLOSE ABOVE.

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- WHEN TRYING TO ESCAPE, BOOTH CAUGHT THE SPUR OF HIS RIGHT FOOT
- A. ON THE CURTAIN.
 - B. ON THE RAIL.
 - C. IN A FLAG.

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- BOOTH TOOK OFF BY A RENTED
- A. CARRIAGE.
 - B. HORSE.
 - C. CAB.

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- AFTER HE WAS SHOT, LINCOLN WAS CARRIED ACROSS THE STREET
- A. TO A HOSPITAL.
 - B. TO A HOUSE.
 - C. TO A STORE.

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- LINCOLN WAS SHOT AT
- A. 10-15 P. M.
 - B. 9-15 P. M.
 - C. 8-15 P. M.

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- BOOTH WAS TREATED BY A DOCTOR NAMED
- A. BLACK.
 - B. DIRT.
 - C. MUDD.

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LINCOLN LIVED UNTIL

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- A. 3-22 A.M.
- B. 5-22 A.M.
- *C. 7-22 A.M.

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1692

BOOTH, AS A RESULT OF HIS ACT,

- A. ESCAPED ABROAD.
- B. COMMITTED SUICIDE.
- *C. WAS SHOT IN A BARN.

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SO FAR AS THE ARM OF THE LAW WAS CONCERNED, THOSE INVOLVED IN THE CONSPIRACY WHO WERE CONVICTED WERE

- A. FEW OF THEM.
- B. MOST OF THEM.
- *C. NONE OF THEM.

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ONE OF THE CONSPIRATORS WHO MADE MONEY BY LECTURING ON THE ASSASSINATION WAS

- A. ARNOLD.
- *B. SURREALT.
- C. STANTON.

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THE LAST OF THE SURVIVORS OF THE PEOPLE INVOLVED ON THIS EPISODE WAS

- A. MARY LINCOLN.
- B. TAD LINCOLN.
- *C. ROBERT LINCOLN.

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THE THEATRE WHERE THE ASSASSINATION TOOK PLACE

- A. WAS TORN DOWN.
- B. IS STILL BOARDED UP.
- *C. HAS BEEN RESTORED.

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AFTER READING AND STUDYING WHITES BOOK *THE MAKING OF THE PRESIDENT-1960,* THE STUDENT WILL SHOW COMPREHENSION BY IDENTIFYING PEOPLE AND SITUATIONS INVOLVED IN THE POLITICAL CAMPAIGN FOR PRESIDENT IN 1960. %28

0487

DIRECTIONS - SELECT THE BEST COMPLETION.

1

WHITE ALSO WROTE

- A. *THE DAY KENNEDY WAS SHOT*.
- B. *A DAY IN THE LIFE OF PRESIDENT KENNEDY*.
- *C. *THE MAKING OF THE PRESIDENT 1968*.

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THE BOOK REVOLVES AROUND

- *A. FACT.
- B. FICTION.
- C. FANTASY.

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THE STORY STARTS ON

- A. THE DAY AFTER ELECTION.
- B. THE DAY BEFORE ELECTION.
- *C. THE DAY OF ELECTION.

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VOTING ALWAYS STARTED SHORTLY AFTER MIDNIGHT IN

- A. NEW YORK.
- *B. NEW HAMPSHIRE.
- C. NEW JERSEY.

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THE NUMBER SEEKING THE DEMOCRATIC BID FOR PRESIDENT WAS	4101703
A. TWO.	4101703
B. THREE.	4101703
*C. FIVE.	4101703
THE NUMBER SEEKING THE REPUBLICAN BID FOR PRESIDENT WAS	4101704
A. TWO.	4101704
B. THREE.	4101704
C. FIVE.	4101704
IN THEORY, THE PRIMARY CONTEST PUTS THE NOMINATION OF CANDIDATES	4101705
IN THE HANDS OF	4101705
A. THE CANDIDATE HIMSELF.	4101705
B. THE PARTY LEADERS.	4101705
*C. THE PEOPLE.	4101705
KENNEDY SOLVED HIS PROBLEMS WITH	4101708
A. ALERTNESS AND COOLNESS.	4101708
B. WISDOM AND EXPERIENCE.	4101708
*C. APPEARANCE AND ORGANIZATION.	4101708
THE VICTOR IN THE WISCONSIN PRIMARY WAS	4101709
A. KENNEDY.	4101709
B. SYMINGTON.	4101709
*C. HUMPHREY.	4101709
THE MAIN CONCERN IN WEST VIRGINIA WAS	4101710
A. SCARCITY OF HELP.	4101710
B. UNEMPLOYMENT.	4101710
C. HOUSING.	4101710
THE MOST IMPORTANT ISSUE IN THE WEST VIRGINIA PRIMARY WAS	4101711
A. RACE.	4101711
B. FOOD.	4101711
*C. RELIGION.	4101711
THE MAIN FEATURE IN THE WEST VIRGINIA PRIMARY MARKED THE WITHDRAWAL OF	4101712
A. SYMINGTON.	4101712
*B. HUMPHREY.	4101712
C. JOHNSON.	4101712
JOHN KENNEDY'S CAMPAIGN MANAGER WAS	4101713
A. P. SALINGER.	4101713
B. L. JOHNSON.	4101713
*C. R. KENNEDY.	4101713
THE MAIN EVENT THAT HAD GREAT IMPACT ON THE CANDIDATES WAS THE	4101714
A. VIET-NAM WAR.	4101714
*B. U-2 INCIDENT.	4101714
C. SPACE LAUNCHING.	4101714
KENNEDY LAUNCHED HIS CAMPAIGN BY VISITS TO	4101715
*A. EVERY STATE.	4101715
B. A FEW STATES.	4101715
C. EASTERN STATES ONLY.	4101715
THE DEMOCRATIC CONVENTION WAS HELD IN	4101717
*A. LOS ANGELES.	4101717
B. SAN FRANCISCO.	4101717
C. SAN DIEGO.	4101717

ADLAI STEVENSON WAS NOMINATED AT THE CONVENTION BY

- *A. MC CARTHY.
- B. HUMPHREY.
- C. DALFY.

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THE SELECTION OF JOHNSON AS A NOMINEE FOR VICE-PRESIDENT WAS DUE TO

- A. FRIENDSHIP WITH KENNEDY.
- *B. PARTY STRATEGY.
- C. RESPECT FOR AGE.

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KENNEDY VIEWED THE FUTURE YEARS AND PROBLEMS AS

- A. NEW DEALS.
- B. OLD TORMENTS.
- *C. NEW FRONTIERS.

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THE REPUBLICAN CONVENTION WAS HELD IN

- *A. CHICAGO.
- B. MIAMI.
- C. DETROIT.

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THE ONE WHO REALLY SHAPED THE ISSUES OF THE REPUBLICAN CONVENTION WAS

- A. NIXON.
- B. EISENHOWER.
- *C. ROCKEFELLER.

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ONE WHO PLAYED A SIGNIFICANT ROLE IN TRYING TO WORK OUT COMPROMISES AMONG THE REPUBLICANS WAS

- A. DIRKSEN.
- B. NIXON.
- *C. PERCY.

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NIXON WAS NOMINATED AS THE PRESIDENTIAL CANDIDATE BY A

- A. VOTE OF 816.
- *B. UNANIMOUS VOTE.
- C. VOTE OF 1060.

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SELECTED TO RUN WITH NIXON WAS

- A. PERCY.
- B. GOLDWATER.
- *C. LODGE.

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THE MEDIUM THAT HAD ITS GREATEST INFLUENCE ON THE CAMPAIGNING WAS THE

- A. WIDE TRAVEL TO ALL STATES.
- *B. TV DEBATES.
- C. NEWSPAPER PICTURES.

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EACH CANDIDATE RECOGNIZED THE IMPORTANCE OF

- A. UNEMPLOYED GROUPS.
- *B. ETHNIC GROUPS.
- C. ELDERLY GROUPS.

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KENNEDY WON THE ELECTION BY

- A. AN OVERWHELMING VOTE.
- *B. A NARROW MARGIN.
- C. A LANDSLIDE.

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KENNEDY VIEWED HIS VICTORY AS

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- A. NATURAL.
- B. UNEVENTFUL.
- *C. A MIRACLE.

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AFTER READING AND STUDYING SINCLAIR LEWIS BOOK *ARROWSMITH,* THE STUDENT WILL SHOW COMPREHENSION BY IDENTIFYING SIGNIFICANT FEATURES ABOUT THE AUTHOR, THE STYLE, THE CHARACTERS, THE PLOT, AND THE IMPORTANCE OF THE NOVEL. *74*

0488

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SINCLAIR LEWIS IS WELL KNOWN AS A WRITER OF

- A. COMEDY.
- B. TRAGEDY.
- *C. SATIRE.

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HIS NOVELS DEALT WITH PROBLEMS OF THE

- *A. MIDDLE CLASS.
- B. UPPER CLASS.
- C. LOWER CLASS.

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AN IMPORTANT PROFESSION IN HIS BACKGROUND WAS

- A. LAW.
- *B. MEDICINE.
- C. TEACHING.

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THE BOOK *ARROWSMITH* WAS PUBLISHED IN

- A. 1935.
- B. 1920.
- *C. 1925.

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AT THE TIME IT WAS PUBLISHED, THE NEW PROBLEM IT DEALT WITH WAS

- A. SOCIAL STATUS.
- *B. SCIENTIFIC IDEALISM.
- C. PROFESSIONAL GROWTH.

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THE NOVEL HAS CONTINUITY BECAUSE IMPORTANT CHARACTERS WHO APPEAR EARLY IN THE STORY

- A. DISAPPEAR FOREVER.
- B. REMAIN THROUGHOUT.
- *C. REAPPEAR LATER.

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AS A BOY, MARTIN ARROWSMITH WORKED IN THE OFFICE OF AN OLDER DOCTOR NAMED

- A. BROWN.
- B. WILKERSON.
- *C. VICKERSON.

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TO PREPARE FOR HIS MEDICAL CAREER, MARTIN ATTENDED

- A. NORTHWESTERN.
- B. IOWA STATE.
- *C. WINNEMAC.

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THE PROFESSOR WHO SEEMED MYSTERIOUS TO EVERYONE WAS PROFESSOR

- A. BRUMET.
- *B. GOTTLIER.
- C. EDWARDS.

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CLIFF CLAWSON WAS IDENTIFIED AS

- *A. THE CLASS JESTER.
- B. THE BRAIN TRUST.
- C. THE DUILLARD.

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THE FELLOW WHO BECAME A GOOD FRONT FOR THE FRATERNITY WAS

- *A. HINKLEY.
- B. CLAWSON.
- C. DUFR.

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ONE WHO WAS BOTH LOVED AND HATED BY MARTIN WAS

- A. HINKLEY.
- B. CLAWSON.
- *C. DUFR.

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ONE WHO WAS NOT ACADEMICALLY INCLINED AT ALL WAS

- A. HINKLEY.
- *B. PFAFF.
- C. DUFR.

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BEST DESCRIBED BY THE ADJECTIVE *DULL* WAS

- A. DUFR.
- *B. WATTERS.
- C. HINKLEY.

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THE TOWN NEAR THE MEDICAL SCHOOL WAS

- A. ST. JOSEPH.
- B. NEW BUFFALO.
- *C. ZENITH.

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MARTIN'S FIRST ROMANTIC INTEREST WAS WITH

- A. LEORA TOZER.
- *B. MADLINE FOX.
- C. JOYCE LANYON.

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DURING PART OF HIS TIME AT MEDICAL SCHOOL, MARTIN ROOMED WITH

- *A. CLIFF CLAWSON.
- B. IRA HINKLEY.
- C. FATTY PFAFF.

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ONE SUMMER, MARTIN WORKED AT A LODGE IN

- A. CALIFORNIA.
- B. IDAHO.
- *C. CANADA.

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MARTIN'S ROMANTIC LIFE BECAME INVOLVED BECAUSE OF HIS ENGAGEMENT TO

- A. ONE GIRL.
- *B. TWO GIRLS.
- C. THREE GIRLS.

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LEORA TOZER WAS FROM

- A. IDAHO.
- B. CALIFORNIA.
- *C. NORTH DAKOTA.

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SHE WAS A

- A. GRADUATE NURSE.
- *B. PROBATIONER NURSE.
- C. NURSES AIDE.

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MARTIN WAS SUSPENDED FROM MEDICAL SCHOOL DUE TO TROUBLE WITH

- *A. GOTTLIER.
- B. DUER.
- C. HINKLEY.

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AFTER SUSPENSION FROM SCHOOL, MARTIN WENT TO SEE LEORA IN

- A. ZENITH.
- B. DETROIT.
- *C. WHEATSYLVANIA.

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LEORA AND MARTIN WERE MARRIED BY

- A. A LARGE CHURCH WEDDING.
- B. SMALL FAMILY WEDDING.
- *C. AN FLOPMENT.

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MARTIN WAS RE-ENSTATED IN MEDICAL SCHOOL BY

- A. ANGIUS DUER.
- B. MAX GOTTLIER.
- *C. DEAN SILVA.

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CLIF CLAWSON LEFT SCHOOL AND BECAME A

- A. REAL ESTATE MAN.
- *B. CAR SALESMAN.
- C. DRUGGIST.

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GOTTLIER WAS FORCED TO LEAVE THE UNIVERSITY AND BECOME A

- A. TEACHER IN A ZENITH SCHOOL.
- *B. RESEARCH WORKER WITH HUNZIKER.
- C. DRUGGIST IN WHEATSYLVANIA.

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1761
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FROM THERE GOTTLIER WENT ON TO NEW YORK TO WORK AT

- A. ABBOTT LABS.
- B. E. R. LILY.
- *C. MCGURK INSTITUTE.

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MARTIN'S FIRST LOCATION AS A DOCTOR WAS IN

- A. ZENITH.
- B. MOHALIS.
- *C. WHEATSYLVANIA.

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MARTIN HAD TROUBLE WITH THE DRUGGIST

- A. BERT TOZER.
- *B. PETE YESKA.
- C. NILS KRAG.

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TROUBLE CAME TO MARTIN DUE TO THE DEATH OF THE DAUGHTER OF THE

- A. YESKAS.
- B. WINTERS.
- *C. NOVAKS.

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DISAPPOINTMENT TOUCHED LEORA AND MARTIN DUE TO THE LOSS OF

- A. MONEY.
- B. PRESTIGE.
- *C. A BABY.

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MARTIN TOOK OFF FOR MINNEAPOLIS TO HEAR A LECTURE BY ONE WHOM HE
ADMIRER NAMED

- A. DUER.
- *B. SONDELLOS.
- C. SILVA.

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TO WOOD MEDICAL TALK EN-ROUTE TO MILWAUKEE, MARTIN POSED AS A

- A. CAR SALESMAN.
- *B. SHOE SALESMAN.
- C. TRAVELING SALESMAN.

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LEORA AND MARTIN'S SECOND PLACE OF RESIDENCY WAS IN

- *A. NAUTILUS.
- B. ZENITH.
- C. CHICAGO.

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MARTIN WAS TO WORK WITH DR. PICKERBAUGH IN

- A. THE GENERAL HOSPITAL.
- B. THE MEDICAL RESEARCH CENTER.
- *C. THE DEPARTMENT OF PUBLIC HEALTH.

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PICKERBAUGH HAD EIGHT DAUGHTERS NAMED AFTER

- A. TREES.
- *B. FLOWERS.
- C. BIRDS.

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OVER THE GATE OF HIS HOME HE HAD THE SIGN

- *A. UNNEEDEST.
- B. UNNEEDME.
- C. URHERE.

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IN THIS LOCATION MARTIN WAS NOT ONLY HELPED BY HIS EMPLOYER BUT ALSO

- A. DUER.
- B. GOTTLIER.
- *C. WATTERS.

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LEORA WAS NOT HAPPY WITH MARTIN'S ACTIONS WITH

- A. PICKERBAUGH'S WIFE.
- *B. PICKERBAUGH'S DAUGHTER.
- C. PICKERBAUGH HIMSELF.

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PICKERBAUGH'S HEALTH FAIR WAS NOT SUCCESSFUL BECAUSE OF

- *A. THE EUGENIE FAMILY.
- B. THE TOZER FAMILY.
- C. LEORA'S ATTITUDE.

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PICKERBAUGH LEFT FOR WASHINGTON

- A. TO HEAD A NEW HOSPITAL.
- *B. TO TAKE HIS SENATE SEAT IN CONGRESS.
- C. TO ESTABLISH A RESEARCH CENTER.

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MARTIN AND LEORA'S NEXT RESIDENCE WAS TAKEN UP IN

- *A. CHICAGO.
- B. NEW YORK.
- C. ZENITH.

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THE MOVE WAS MADE DUE TO THE HELP OF

- *A. DUER.
- B. GOTTLIER.
- C. SONDOLIUS.

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MARTIN IDENTIFIED THE MEN AT THE ROUSEFIELD CLINIC AS MEN OF

- A. INTENSE PURPOSE.
- B. SUPREME DEDICATION.
- *C. MEASURED MERRIMENT.

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THROUGH GOTTLIEB'S HELP LEORA AND MARTIN MOVED ON TO

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A. DETROIT.	4101780
B. WASHINGTON.	4101780.
*C. NEW YORK.	4101780
FOUR MEN MARTIN WAS ASSOCIATED WITH WERE HOLABIRD, MCGURK, TUBBS,	4101781
AND	4101781
A. ROBBINS.	4101781
*B. WICKETT.	4101781
C. CAPITOLA.	4101781
GLADYS WAS THE NAME GIVEN A	4101782
A. LAB.	4101782
B. FILTER.	4101782
*C. CENTRIFUGE.	4101782
THE OUTBREAK OF WORLD WAR I DESTROYED GOTTLIEBS ROLE AS A	4101783
SCIENTIST AND ESTABLISHED HIM IN TERMS ONLY OF	4101783
A. A TRAITOR.	4101783
*B. A GERMAN-JEW.	4101783
C. A CONSCIENTIOUS OBJECTOR.	4101783
MARTINS WORK WITH X PRINCIPLE BROUGHT HIM NO RECOGNITION BECAUSE	4101784
A. THE EXPERIMENT FAILED.	4101784
B. THE RESULTS WERE INDEFINITE.	4101784
*C. THE WORK HAD BEEN PUBLISHED BY ANOTHER.	4101784
THE MAN WHO WAS ONCE ADMIRER AS SUPERIOR BY MARTIN AND WHO BECAME	4101785
HIS ASSISTANT WAS	4101785
*A. SONDELIUS.	1785
B. GOTTLIER.	4101785
C. WATTERS.	410178
SELECTED TO GO TO ST. HUBERT IN THE WEST INDIES TO USE PHAGE WERE	4101786
MARTIN AND	4101786
A. WICKETT.	4101786
B. GOTTLIER.	4101786
*C. SONDELIUS.	4101786
THE PHAGE WAS TO BE USED WITH	4101787
A. ALL PATIENTS.	4101787
*B. HALF THE PATIENTS.	4101787
C. ONE THIRD OF THE PATIENTS.	4101787
THREE WHO WERE CLOSE TO MARTIN WHO MET DEATH DUE TO THE PLAGUE	4101788
WERE LEORA, HINKLEY, AND	1788
A. JONES.	4101788
B. STOKES.	4101788
*C. SONDELIUS.	4101788
MARTIN WAS QUICKLY TAKEN OVER BY	4101789
A. MISS GWILLIAM.	4101789
B. MRS. DAWSON.	4101789
*C. MRS. LANYAN.	4101789
AFTER GOTTLIEBS UNSUCCESSFUL DIRECTORSHIP OF THE INSTITUTE, THE	4101790
MAN PUT IN CHARGE WAS	4101790
A. MARTIN.	410175
B. TERRY.	4101790
*C. HOLABIRD.	4101790

WHEN MARTIN RETURNED FROM THE WEST INDIES, HE WAS ACCLAIMED.

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- A. A SUCCESS.
- B. A FAILURE.
- C. A FOOL.

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TERRY TALKED OF HOLABIRD AS A

- A. BIRD MAN.
- *B. HOLY WREN.
- C. WATCH BIRD.

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REFUGE AND WORK WAS SOUGHT BY TERRY IN HIS SHACK IN

- *A. VERMONT.
- B. CONNECTICUT.
- C. VIRGINIA.

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MARTIN IN MARRYING JOYCE FOUND HE HAD MARRIED

- A. AN IDEALIST.
- B. AN OPTIMIST.
- *C. AN ARRANGER.

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AFTER 14 YEARS MARTIN FOUND HIS RELATIONSHIP WITH CLIFF CLAWSON WAS

- A. THE SAME AS BEFORE.
- B. BETTER THAN EVER.
- *C. TO CEASE.

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JOYCE AND MARTIN HAD

- A. A BABY GIRL, LEE.
- *B. A BABY BOY, JOHN.
- C. NO CHILDREN.

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TERRY NAMED HIS PLACE OF REFUGE AND WORK

- A. TERRY'S NEST.
- B. BIRDIES NEST.
- *C. BIRDIES REST.

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MARTIN UNDERTOOK

- A. THE DIRECTORSHIP OF THE INSTITUTE.
- *B. REFUGE AND WORK WITH TERRY.
- C. A RETURN TRIP TO THE WEST INDIES.

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MARTIN'S SECOND MARRIAGE COULD BE VIEWED IN TERMS OF

- A. LASTING HAPPINESS.
- *B. SEPARATION FOREVER.
- C. RECONCILIATION IN THE FUTURE.

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THROUGH MARTIN, LEWIS SHOWS HOW SCIENTIFIC RESEARCH IS THREATENED BY

- *A. COMMERCIAL COMPROMISE.
- B. HUMAN ERRORS.
- C. SLOW EXPERIMENTATION.

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MARTIN THROUGHOUT THE STORY IS MADE TO BATTLE

- A. INSECURITY.
- *B. SOCIAL CONFORMITY.
- C. POVERTY.

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MUCH TECHNICAL INFORMATION FOR THE BOOK WAS SUPPLIED BY

- A. CURIE.
- B. PASTEUR.
- *C. DEKRUIF.

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ONE OF THE BOOKS IS CLOSELY ASSOCIATED WITH:	1803
A. THE LIFE OF LEWIS FATHER.	1803
B. THE LIFE OF LEWIS BROTHER.	1803
*C. LEWIS OWN LIFE.	1803
ONE CHARACTER MENTIONED IN *ARROWSMITH* WAS A CARRY OVER FROM LEWIS BOOK	4101804
A. *MAIN STREET*.	4101804
*B. *BARRITT*.	4101804
C. *DODSWORTH*.	4101804
LEWIS BOOK THAT TREATED AN ASPECT OF THE RACE PROBLEM WAS	4101805
A. *DODSWORTH*.	4101805
*B. *KINGS BLOOD ROYAL*.	4101805
C. *MAIN STREET*.	4101805
LEWIS BOOK THAT DEALT WITH RELIGION WAS	4101806
*A. *ELMER GENTRY*.	4101806
B. *DODSWORTH*.	4101806
C. *KINGSBLOOD ROYAL*.	4101806
THE STORY OF THE TIRED MIDDLE-CLASS BUSINESSMAN WAS DEPICTED IN	4101807
A. *ELMER GENTRY*.	4101807
B. *DODSWORTH*.	4101807
*C. *BARRITT*.	4101807
THE IMPORTANCE ASSOCIATED WITH A TRIP TO EUROPE WAS EVIDENCED IN	4101808
*A. *DODSWORTH*.	4101808
B. *KINGSBLOOD ROYAL*.	4101808
C. *ELMER GENTRY*.	4101808

THE STUDENT WILL TRANSLATE DRAMATIC ACTION AND SPEECH INTO CHARACTERIZATION BY CHOOSING THE TRAITS SYMBOLIZED BY GIVEN SPEECHES AND ACTIONS FROM GIBSONS *THE MIRACLE WORKER*. %3	0491
DIRECTIONS - SELECT THE LETTER INDICATING WHICH CHARACTER TRAIT IS SYMBOLIZED BY EACH SPEECH OR ACTION.	0124
IN THE SECOND SCENE OF ACT I, HELEN GROPEs TO FEEL THE MOUTHS AND FACES OF THE OTHER CHILDREN. HER ACTION SYMBOLIZES	1841
A. FRIENDLY INTEREST.	4101841
B. MANUAL DEXTERITY.	4101841
*C. INTELLIGENT CURIOSITY.	4101841
D. PHYSICAL HUNGER.	4101841
E. PSYCHOLOGICAL SUPERIORITY.	4101841
IN THE THIRD SCENE OF ACT ONE, ANNIE TELLS DR. ANAGNOS THAT SHE HAS TROUBLE ONLY WHEN SHE IS RIGHT, WHICH IS OFTEN. HER SPEECH SYMBOLIZES FOR THE AUDIENCE, HER	4101842
A. VITALITY.	4101842
*B. OBSTINACY.	4101842
C. IMPUDENCE.	4101842
D. CRUDENESS.	4101842
E. CHEERFULNESS.	4101842
AS ACT ONE CLOSES, HELEN, MISTAKENLY SATISFIED THAT SHE IS ALONE,	4101843

[illegible]

- A. %4 ONLY.
B. %1 AND %3 ONLY.
C. %2 AND %4 ONLY.
D. %2, %3 AND %4 ONLY.
*F. %1, %2, %3 AND %4.

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- A. REVENGE.
- B. IMPRISONMENT.
- C. REFORM.
- \*D. GUILT.
- E. GENTILITY.

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1. IT WAS NOT A VERRAL REMARK, BUT A PROCEEDING IN DUMB SHOW, AND WAS POINTEDLY ADDRESSED TO ME. HE STIRRED HIS RUM AND WATER POINTEDLY AT ME, AND HE TASTED HIS RUM AND WATER POINTEDLY AT ME, AND HE STIRRED IT AND HE TASTED IT, NOT WITH A SPOON THAT WAS BROUGHT TO HIM, BUT \*WITH A FILE.\*
2. HOLD YOUR NOISEO CRIED A TERRIBLE VOICE, AS A MAN STARTED UP FROM AMONG THE GRAVES AT THE SIDE OF THE CHURCH PORCH. KEEP STILL, YOU LITTLE DEVIL, OR I,LL CUT YOUR THROATO  
A FEARFUL MAN, ALL IN COARSE GRAY, WITH A GREAT IRON ON



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1. HE WAS SO OBLIGING AS TO SUGGEST MY FATHER FOR YOUR TUTOR, AND HE CALLED ON MY FATHER TO PROPOSE IT. OF COURSE HE KNEW ABOUT MY FATHER FROM HIS CONNECTION WITH MISS HAVISHAM. MY FATHER IS MISS HAVISHAM'S COUSIN, NOT THAT THAT IMPLIES FAMILIAR INTERCOURSE BETWEEN THEM, FOR HE IS A BAD COURTIER AND WILL NOT PROPITIATE HER.
2. HERBERT POCKET HAD A FRANK AND EASY WAY WITH HIM THAT WAS VERY TAKING. I HAD NEVER SEEN ANYONE THEN, AND I HAVE NEVER SEEN ANYONE SINCE, WHO MORE STRONGLY EXPRESSED TO ME, IN EVERY LOOK AND TONE, A NATURAL INCAPACITY TO DO ANYTHING SECRET AND MEAN. THERE WAS SOMETHING WONDERFULLY HOPEFUL ABOUT HIS GENERAL AIR, AND SOMETHING THAT AT THE SAME TIME WHISPERED TO ME HE WOULD NEVER BE VERY SUCCESSFUL OR RICH. I DON'T KNOW HOW THIS WAS. I BECAME IMBUED WITH THE NOTION ON THAT FIRST OCCASION BEFORE WE SAT DOWN TO DINNER, BUT I CANNOT DEFINE BY WHAT MEANS. UP TO THIS TIME I HAD REMAINED STANDING, NOT TO DISGUISE THAT I WISHED HIM GONE. BUT I WAS SOFTENED BY THE SOFTENED ASPECT OF THE MAN, AND FELT A TOUCH OF REPROACH.
3. IF YOU ARE GRATEFUL TO ME FOR WHAT I DID WHEN I WAS A LITTLE CHILD, I HOPE YOU HAVE SHOWN YOUR GRATITUDE BY MENDING YOUR WAY OF LIFE. IF YOU HAVE COME HERE TO THANK ME, IT WAS NOT NECESSARY.
5. IT WAS NOT ONLY THAT I COULD HAVE SUMMED UP YEARS AND YEARS AND YEARS WHILE HE SAID A DOZEN WORDS, BUT THAT WHAT HE DID SAY, PRESENTED PICTURES TO ME, AND NOT MERE WORDS.
6. I HAD HEARD OF HER AS LEADING A MOST UNHAPPY LIFE, AND AS BEING SEPARATED FROM HER HUSBAND, WHO HAD USED HER WITH GREAT CRUELTY, AND WHO HAD BECOME QUITE RENOWNED AS A COMPOUND OF PRIDE, AVARICE, BRUTALITY, AND MEANNESS.

OF THE ABOVE PASSAGES QUOTED FROM \*GREAT EXPECTATIONS\*, THOSE REPRESENTING CHARACTER DIALOGUE ARE

- A. TWO AND SIX.
- B. FOUR AND FIVE.
- \*C. ONE AND THREE.
- D. TWO AND THREE.
- E. FOUR AND SIX.

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF CHARACTER BEHAVIOUR MOTIVATION BY IDENTIFYING THE MAJOR CAUSE FOR AN ACTION OF A CHARACTER IN DICKENS \*GREAT EXPECTATIONS.\* %10

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DIRECTIONS - SELECT THE BEST COMPLETION.

1

- IN \*GREAT EXPECTATIONS\*, THE \*MAJOR\* CAUSE FOR PIPS DESIRE TO BE A GENTLEMAN IS THAT HE
- A. WANTED TO LIVE IN LONDON.
  - B. WANTED TO GET AWAY FROM JOE.
  - C. WANTED TO BE RICH.
  - \*D. WANTED TO BE ESTELLAS EQUAL.
  - E. WANTED TO REPAY MISS HAVISHAM.

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THE STUDENT WILL ANALYZE STYLISTIC TECHNIQUES BY IDENTIFYING TWO TRAITS OF DICKENS STYLE IN A PASSAGE FROM \*GREAT EXPECTATIONS.\* %10

0518

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MY DEAR FRIEND, SAID MR. PUMBLECHOOK, TAKING ME BY BOTH HANDS, WHEN HE AND I AND THE COLLATION WERE ALONE, I GIVE YOU JOY OF YOUR GOOD FORTUNE. WELL DESERVED, WELL DESERVED.

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THIS WAS COMING TO THE POINT, AND I THOUGHT IT A SENSIBLE WAY OF EXPRESSING HIMSELF.

TO THINK, SAID MR. PUMBLECHOOK, AFTER SNORTING ADMIRATION AT ME FOR SOME MOMENTS, THAT I SHOULD HAVE BEEN THE HUMBLE INSTRUMENT OF LEADING UP TO THIS, IS A PROUD REWARD.

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I BEGGED MR. PUMBLECHOOK TO REMEMBER THAT NOTHING WAS TO BE EVER SAID OR HINTED, ON THAT POINT.

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MY DEAR YOUNG FRIEND, SAID MR. PUMBLECHOOK, IF YOU WILL ALLOW ME TO CALL YOU SO ---

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I MURMURED CERTAINLY, AND MR. PUMBLECHOOK TOOK ME BY BOTH HANDS AGAIN, AND COMMUNICATED A MOVEMENT TO HIS WAISTCOAT, WHICH HAD AN EMOTIONAL APPEARANCE, THOUGH IT WAS RATHER LOW DOWN, MY ABSENCE, BY KEEPING THE FACT BEFORE THE MIND OF JOSEPH --

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JOSEPH SAID MR. PUMBLECHOOK, IN THE WAY OF A COMPASSIONATE ADJURATION. JOSEPH JOSEPH THEREUPON HE SHOOK HIS HEAD AND TAPPED IT, EXPRESSING HIS SENSE OF DEFICIENCY IN JOSEPH.

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BUT MY DEAR YOUNG FRIEND, SAID MR. PUMBLECHOOK, YOU MUST BE HUNGRY, YOU MUST BE EXHAUSTED. BE SEATED. HERE IS A CHICKEN HAD ROUND FROM THE BOAR, HERE IS A TONGUE HAD ROUND FROM THE BOAR,

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THAT I HOPE YOU MAY NOT DESPISE, BUT DO I, SAID MR. PUMBLECHOOK, GETTING UP AGAIN THE MOMENT AFTER HE HAD SAT DOWN, SEE AFORE ME, HIM AS I EVER SPORTED WITH IN HIS TIMES OF HAPPY INFANCY AND MAY

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I -- \*MAY I\* ---0

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THIS MAY I, MEANT MIGHT HE SHAKE HANDS I CONSENTED, AND HE WAS FERVENT, AND THEN SAT DOWN AGAIN.

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HERE IS WINE, SAID MR. PUMBLECHOOK. LET US DRINK THANKS TO FORTUNE, AND MAY SHE EVER PICK OUT HER FAVORITES WITH EQUAL JUDGMENT AND YET I CANNOT, SAID MR. PUMBLECHOOK, GETTING UP AGAIN EXPRESSING -- MAY I -- \*MAY I\* ---0

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THE ABOVE PASSAGE FOUND IN \*GREAT EXPECTATIONS\* REVEALS TWO STYLISTIC TRAITS CHARACTERISTIC OF DICKENS WHICH ARE

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A. ECONOMY OF LANGUAGE AND DESCRIPTIVE NOUNS.

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\*B. PARALLEL CHARACTER NAMES AND TRAITS AND COMIC-RELIEF INCIDENT.

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C. SKETCHY CHARACTERIZATION AND COMPLEX PLOT INCIDENT.

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D. THIRD-PERSON NARRATIVE POINT OF VIEW AND DEPRESSING TONE.

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E. SIMPLE VOCABULARY AND FORMAL SENTENCE STRUCTURE.

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THE STUDENT WILL ANALYZE CHARACTER INTERACTION BY IDENTIFYING THE SIMILARITY IN PARALLEL CHARACTER RELATIONSHIPS IN DICKENS \*GREAT EXPECTATIONS.\* %10

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DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE TERM WHICH CHARACTERIZES THE PARALLEL IN THE RELATIONSHIPS

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BETWEEN HAVISHAM AND ESTELLA AND BETWEEN MAGWITCH AND PIP IN  
GREAT EXPECTATIONS IS

- A. HATRED.
- B. PITY.
- C. SCORN.
- D. KINDNESS.
- \*F. REVENGE.

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THE STUDENT WILL SHOW COMPREHENSION OF CHARACTER DEVELOPMENT BY  
IDENTIFYING A MAJOR CHANGE IN A CHARACTER FROM DICKENS \*GREAT  
EXPECTATIONS.\* %10

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DIRECTIONS - READ THE FOLLOWING PASSAGES CAREFULLY. SELECT THE  
NUMBER OF THE PASSAGE WHICH CORRESPONDS TO A \*MAJOR\*  
CHANGE IN CHARACTER.

0135

1. ANOTHER THING IN JOE THAT I COULD NOT UNDERSTAND WHEN IT  
FIRST BEGAN TO DEVELOP ITSELF, BUT WHICH I SOON ARRIVED AT  
A SORROWFUL COMPREHENSION OF, WAS THIS - AS I BECAME STRONGER  
AND BETTER, JOE BECAME A LITTLE LESS EASY WITH ME. IN MY  
WEAKNESS AND ENTIRE DEPENDENCE ON HIM, THE DEAR FELLOW HAD  
FALLEN INTO THE OLD TONE, AND CALLED ME BY THE OLD NAMES,  
THE DEAR OLD PIP, OLD CHAP, THAT NOW WERE MUSIC IN MY EARS.  
I, TOO, HAD FALLEN INTO THE OLD WAYS, ONLY HAPPY AND THANKFUL  
THAT HE LET ME. BUT, IMPERCEPTIBLY, THOUGH I HELD BY THEM  
FAST, JOE'S HOLD UPON THEM BEGAN TO SLACKEN, AND WHEREAS I  
WONDERED AT THIS, AT FIRST, I SOON BEGAN TO UNDERSTAND THAT  
THE CAUSE OF IT WAS IN ME, AND THAT THE FAULT OF IT WAS ALL  
MINE.
2. PIP, DEAR OLD CHAP, LIFE IS MADE OF EVER SO MANY PARTINGS.  
WELDED TOGETHER, AS I MAY SAY, AND ONE MANS A BLACKSMITH, AND  
ONES A WHITESMITH, AND ONES A GOLDSMITH, AND ONES A  
COPPERSMITH. DIVISIONS AMONG SUCH MUST COME, AND MUST BE  
MET AS THEY COME. IF THERES BEEN ANY FAULT AT ALL TODAY,  
ITS MINE. YOU AND ME IS NOT TWO FIGURES TO BE TOGETHER IN  
LONDON, NOR YET ANYWHERE ELSE BUT WHAT IS PRIVATE, AND RE-  
KNOWN, AND UNDERSTOOD AMONG FRIENDS. IT AIN'T THAT I AM PROUD,  
BUT THAT I WANT TO BE RIGHT, AS YOU SHALL NEVER SEE ME NO MORE  
IN THESE CLOTHES. I AM WRONG IN THESE CLOTHES. I AM WRONG OUT  
OF THE FORGE, THE KITCHEN, OR OFF TH MESHES. YOU WON'T FIND  
HALF SO MUCH FAULT IN ME IF, SUPPOSING AS YOU SHOULD EVER WISH  
TO SEE ME, YOU COME AND PUT YOUR HEAD IN AT THE FORGE WINDOW  
AND SEE JOE THE BLACKSMITH, THERE, AT THE OLD ANVIL, IN THE  
OLD BURN'T APRON, STICKING TO THE OLD WORK. I AM AWFUL DULL,  
BUT I HOPE I'VE BEAT OUT SOME THING NIGH THE RIGHTS OF THIS AT -  
LAST. AND SO GOD BLESS YOU, DEAR OLD PIP, OLD CHAP, GOD BLESS  
YOU
3. I HAD NOT GOT AS MUCH FURTHER DOWN THE STREET AS THE POST  
OFFICE, WHEN I AGAIN BEHELD TRABBS ROY SHOOTING ROUND BY A  
BACK WAY. THIS TIME, HE WAS ENTIRELY CHANGED. HE WORE THE  
BLUE BAGIN THE MANNER OF MY GREATCOAT, AND WAS STRUTTING  
ALONG THE PAVEMENT TOWARDS ME ON THE OPPOSITE SIDE OF THE  
STREET, ATTENDED BY A COMPANY OF DELIGHTED YOUNG FRIENDS  
TO WHOM HE FROM TIME TO TIME EXCLAIMED, WITH A WAVE OF HIS  
HAND, DON'T KNOW YAH. WORDS CANNOT STATE THE AMOUNT  
OF AGGRAVATION AND INJURY WREKED UPON ME BY TRABBS ROY.  
WHEN, PASSING ABREAST OF ME, HE PULLED UP HIS SHIRT COLLAR,  
TWINED HIS SIDE-HAIR, STUCK AN ARM AKIMBO, AND SMIRKED



EXTRAVAGANTLY BY, WRIGGLING HIS ELBOWS AND BODY, AND DRAWLING TO HIS ATTENDANTS. DON,T KNOW YAH, DON,T KNOW YAH, PON MY SOUL DON,T KNOW YAH THE DISGRACE ATTENDANT ON HIS IMMEDIATELY AFTERWARDS TAKING TO CROWING AND PURSUING ME ACROSS THE BRIDGE WITH CROWS, AS FROM AN EXCEEDINGLY DEJECTED FOWL WHO HAD KNOWN ME WHEN I WAS A BLACKSMITH, CLUMINATED THE DISGRACE WITH WHICH I LEFT THE TOWN, AND WAS, SO TO SPEAK, FJECTED BY IT INTO THE OPEN COUNTRY.

4. MR. WEMMICK, SAID I, I WANT TO ASK YOUR OPINION. I AM VERY DESIROUS TO SERVE A FRIEND.  
WEMMICK TIGHTENED HIS POST OFFICE AND SHOOK HIS HEAD, AS IF HIS OPINION WERE DEAD AGAINST ANY FATAL WEAKNESS OF THAT SORT. THIS FRIFND, I PURSUED, IS TRYING TO GET ON IN COMMERCIAL HEARTENING TO MAKE A BEGINNING. NOW, I WANT SOMEHOW TO HELP HIM TO A BEGINNING.

THE PASSAGES FROM \*GREAT EXPECTATIONS\* CITED ABOVE, THE ONE WHICH DEMONSTRATES A \*SINGLE\*, \*MAJOR\* CHANGE IN PIPS CHARACTER IS

- \*A. ONE.
- B. TWO.
- C. THRE.
- D. FOUR.
- E. NONE OF THE ABOVE PASSAGES.

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THE STUDENT WILL SHOW COMPREHENSION OF SOCIAL CRITICISM IN THE CENTRAL THEME OF \*GREAT EXPECTATIONS\* BY IDENTIFYING THE STATEMENT WHICH SUMMARIZES THE THEMATIC SOCIAL COMMENT OF A NOVEL HE HAS READ. %1

0521

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE SPECIFIC SOCIAL CRITICISM MADE IN THE THEME OF \*GREAT\* \*EXPECTATIONS\* IS

- A. NINTEENTH CENTURY MORALITY WAS CORRUPT.
- B. VICTORIAN SOCIETY WAS HYPOCRITICAL.
- \*C. VICTORIAN GENTILITY WAS SUPERFICIAL.
- D. VICTORIAN POVERTY WAS EVIL.
- E. VICTORIAN WEALTH WAS CORRUPT.

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THE STUDENT WILL SHOW COMPREHENSION OF THE PARALLEL BETWEEN CHARACTERIZATION AND SOCIAL COMMENTARY BY SELECTING THE STATEMENT WHICH TYPIFIES A PASSAGE DEVELOPING THAT PARALLEL FROM DICKENS \*GREAT EXPECTATIONS.\* %1

0522

DIRECTIONS - SELECT THE BEST COMPLETION.

1

INVEST PORTABLE PROPERTY IN A FRIENDO SAID WEMMICK. CERTAINLY HE SHOULD NOT. UNLESS HE WANTS TO GET RID OF THE FRIFND AND THEN IT BECOMES A QUESTION HOW MUCH PORTABLE PROPERTY IT MAY BE WORTH TO GET RID OF HIM.

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AND THAT, SAID I, IS YOUR/DELIBERATE OPINION, MR. WEMMICKO THAT, HE RETURNED, IS MY DELIBERATE OPINION IN THIS OFFICE. AHO SAID I, PRESSING HIM, FOR I THOUGHT I SAW HIM NEAR A LOOP- E HERE - BUT WOULD THAT BE YOUR OPINION AT WALWORTHO R. PIP, HE REPLIED WITH GRAVITY, WALWORTH IS ONE PLACE, AND



[illegible]

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- A. DESIRE TO COMMEMORATE GREATNESS. 4100752
- B. USE OF HUMOR AND ANECDOTES. 4100752
- C. AVOIDANCE OF PREJUDICIAL VIEWPOINT. 4100752
- D. DESIRE TO TELL THE TRUTH. 4100752
- \*E. ABILITY TO MAKE IT INTIMATE AND CONVINCING. 4100752

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THE STUDENT WILL RECALL THE AUTHOR WHO POPULARIZED THE PHILOSOPHY OF \*SWEETNESS AND LIGHT\* BY IDENTIFYING THE AUTHOR FROM A LIST OF NAMES. %1 0260

DIRECTIONS - SELECT THE BEST COMPLETION. 1

- THE TERM SWEETNESS AND LIGHT WAS POPULARIZED BY
- A. THOMAS CARLYLE. 4100643
  - \*B. MATTHEW ARNOLD. 4100643
  - C. ALFRED LORD TENNYSON. 4100643
  - D. GEORGE CARDINAL NEWMAN. 4100643
  - E. DANTE GABRIELLE ROSSETTI. 4100643

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THE STUDENT WILL SELECT THE INCORRECT ALTERNATIVE TO INDICATE HIS KNOWLEDGE OF THE ORIGIN AND MEANING OF THE PHRASE \*SWEETNESS AND LIGHT.\* %1 0261

DIRECTIONS - SELECT THE BEST COMPLETION. 1

- WHICH OF THE FOLLOWING STATEMENTS CONCERNING \*SWEETNESS AND LIGHT\* IS \*FALSE\*?
- \*A. IT WAS ORIGINATED BY MATTHEW ARNOLD. 4100644
  - B. IT WAS BORROWED FROM JONATHAN SWIFT. 4100644
  - C. IT MEANS BEAUTY AND INTELLIGENCE. 4100644
  - D. IT WAS USED AS A CHAPTER TITLE IN \*CULTURE AND ANARCHY\*. 4100644
  - E. IT WAS USED IN THE \*BATTLE OF BOOKS\*. 4100644

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GIVEN AN IMAGINARY BUT PLAUSIBLE SITUATION, THE STUDENT, BY CHOOSING THE LITERARY METHOD ADDISON WOULD USE TO ATTAIN A STATED OBJECTIVE, WILL APPLY HIS KNOWLEDGE OF LITERARY FORM. %3 0315

ADDISON WAS DISMAYED BY THE OVER-PATERNALISTIC PATRONIZATION OF THE COUNTRY SQUIRES TOWARDS THEIR TENANTS. HE WANTED TO ENCOURAGE THESE LANDLORDS TO FOSTER GREATER INDEPENDENCE IN THEIR TENANTS TO PERMIT THEIR DEVELOPMENT AS INDIVIDUALS. APPLYING YOUR KNOWLEDGE OF ADDISON'S LITERARY METHODS, ANSWER THE FOLLOWING QUESTIONS. 0 90

- WHICH LITERARY FORM WOULD HE USE?
- A. COMEDY OF MANNERS 4100761
  - B. DOMESTIC TRAGEDY 4100761
  - \*C. PERIODICAL ESSAY 4100761
  - D. DIDACTIC POETRY 4100761
  - E. LETTER TO HIS READERS 4100761

WHICH LITERARY DEVICE WOULD HE USE? 4100762

- A. JUVENALIAN SATIRE
- B. BURLESQUE
- C. RANDOM ANALOGY
- \*D. HORATIAN SATIRE
- E. INUENDO

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WHICH CHARACTER WOULD ADDISON CHOOSE TO PERSONIFY THE EXCESSIVE PATRONIZATION?

- A. WILLIAM HOGARTH
- B. MARTIN SERIBLERUS
- C. SIR PLUME
- \*D. SIR ROGER DE COVERLEY
- F. THE SPECTATOR

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THE STUDENT WILL SHOW COMPREHENSION OF BURNS THEMES IN HIS POETRY BY SELECTING THE MORAL OR THEME OF \*TO A LOUSE\*, \*TO A MOUSE\*, AND \*COTTERS SATURDAY NIGHT\*. %30

0082

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE MORAL OF \*TO A LOUSE\* IS THAT

- A. PEOPLE SHOULD BE MORE FASTIDIOUS.
- B. EVEN A LOUSE HAS A RIGHT TO LIVE.
- \*C. MEN COULD AVOID SERIOUS ERROR IF THEY COULD SEE THEMSELVES AS OTHERS SEE THEM.
- D. MEN ARE BUT LOUSES BUT DELUDE THEMSELVES INTO THINKING THEY ARE SUPERIOR.
- E. MEN DO NOT APPRECIATE GODS RIGHT TO CREATE A LOUSE AS WELL AS A HUMAN.

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THE MORAL OF \*TO A MOUSE\* IS THAT

- A. A MOUSE SHOULD BE WARY OF HIS ENEMY, MAN.
- B. A MOUSE HAS HIS PLACE IN GODS PLAN OF THE UNIVERSE.
- C. A MOUSE IS AS ANXIOUS TO PROVIDE FOR HIS LIVELIHOOD AS MAN IS.
- \*D. MANS PLANS, JUST AS THOSE OF A MOUSE, OFTEN GO ASTRAY.
- E. MAN, BEING THE MORE INTELLIGENT ANIMAL, CAN BETTER GUARD AGAINST HIS PLANS GOING ASTRAY.

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THE THEME OF \*THE COTTERS SATURDAY NIGHT\* IS THAT

- A. MAN NEEDS DEEP, RELIGIOUS FERVOR FOR A GOOD LIFE.
- \*B. SCOTLANDS GREATNESS LIES IN ITS HUMBLE, NOT ITS ARISTOCRATIC, MEN.
- C. SCOTLAND WILL ATTAIN TRUE GREATNESS WHEN IT OFFERS ITS HUMBLE PEASANTS GREATER OPPORTUNITIES TO DEVELOP THEIR TALENTS.
- D. SCOTLANDS GREATNESS IS DEPENDENT ON ITS REALIZATION THAT THE HUMBLE APPRECIATE THE NEED TO RAISE THEMSELVES ABOVE THEIR NEAR-POVERTY LEVEL.
- E. POVERTY DOES NOT EXCLUDE CONTENTMENT.

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THE STUDENT WILL SELECT SATANS DESIRE FOR POWER EQUAL TO THAT OF GOD TO SHOW HIS KNOWLEDGE OF THE CAUSE OF THE ANGELS REVOLT FROM HEAVEN IN \*PARADISE LOST\*. %10

0074

DIRECTIONS - SELECT THE BEST COMPLETION.

THE FALLEN ANGELS REVOLTED BECAUSE

A. OF A JURISDICTIONAL DISPUTE.

B. GOD REFUSED TO RECOGNIZE SATAN AS THEIR SPOKESMAN.

C. GOD REFUSED TO NEGOTIATE WITH THEM.

\*D. SATAN SOUGHT TO GAIN POWER EQUAL WITH GODS.

E. GOD WAS SHOWING PARTIALITY TOWARDS MICHAEL.

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THE STUDENT WILL SHOW HE RECALLS SATAN'S ACCEPTANCE OF HELL AS HIS DOMAIN BY SELECTING THE SPEAKER OF THE GIVEN LINES. %1

0075

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE LINES %THE MIND IS ITS OWN PLACE, AND IN ITSELF CAN MAKE A HEAVEN OF HELL, A HELL OF HEAVEN, WERE SPOKEN BY

A. ADAM AND EVE.

\*B. SATAN.

C. BEELZEBUB.

D. GOD.

E. MOLOCH.

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THE STUDENT WILL IDENTIFY A HOMERIC SIMILE BY SELECTING AN ILLUSTRATION FROM \*PARADISE LOST\*. %1

0122

DIRECTIONS - SELECT THE BEST COMPLETION.

1

... THE BROAD CIRCUMFERENCE  
HUNG ON HIS SHOULDERS LIKE THE MOON, WHOSE ORB  
THROUGH OPTIC GLASS THE TUSCAN ARTIST VIEWS  
AT EVENING, FROM THE TOP OF FESOLE  
OR IN VALDARNO, TO DESCRIBE NEW LANDS,  
RIVERS, OR MOUNTAINS, IN HER SPOTTY GLOBE.

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THE ABOVE QUOTATION ILLUSTRATES

\*A. A HOMERIC SIMILE.

B. AN ELIZABETHAN CONCEIT.

C. A METAPHYSICAL CONCEIT.

D. A PROLONGED METAPHOR.

E. AN EPIC PARALLELOGRAM.

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GIVEN THE INTRODUCTORY LINES OF \*PARADISE LOST\*, THE STUDENT WILL ANALYZE THE PASSAGE FOR ITS EPIC CONVENTIONS AND SHOW, BY SELECTING A NUMBER, THE QUANTITY HE RECOGNIZES. %2

0147

OF MANS FIRST DISOBEDIENCE, AND THE FRUIT  
OF THAT FORBIDDEN TREE WHOSE MORTAL TASTE  
BROUGHT DEATH UNTO THE WORLD, AND ALL OUR WOE,  
WITH LOSS OF EDEN, TILL ONE GREATER MAN  
RESTORE US, AND REGAIN THE BLISSFUL SEAT,  
SING, HEAVENLY MUSE...

72

THAT WITH NO MIDDLE FLIGHT INTENDS TO SOAR  
 ABOVE THE AONIAN MOUNT, WHILE IT PURSUES  
 THINGS UNATTEMPTED YET IN PROSE OR RHYME  
 AND CHIEFLY THOU, O SPIRIT, THAT DOST PREFER  
 BEFORE ALL TEMPLES THE UPRIGHT HEART AND PURE,  
 INSTRUCT ME, FOR THOU KNOWST, THOU FROM THE FIRST  
 WAST PRESENT, AND WITH MIGHTY WINGS OUTSPREAD,  
 DOVE-LIKE SATST BROODING ON THE VAST ABYSS,  
 AND MADST IT PREGNANT, WHAT IN ME IS DARK  
 ILLUMINE, WHAT IS LOW RAISE AND SUPPORT,  
 THAT, TO THE HEIGHT OF THIS GREAT ARGUMENT,  
 I MAY ASSERT ETERNAL PROVIDENCE,  
 AND JUSTIFY THE WAYS OF GOD TO MEN.

SAY FIRST-FOR HEAVEN HIDES NOTHING FROM THY VIEW,  
 NOR THE DEEP TRACT OF HELL -- SAY FIRST WHAT CAUSE  
 MOVED OUR GRAND PARENTS, IN THAT HAPPY STATE,  
 FAVORED OF HEAVEN SO HIGHLY, TO FALL OFF  
 FROM THEIR CREATOR, LORDS OF THE WORLD BESIDESO  
 WHO FIRST SEDUCED THEM TO THAT FOUL REVOLTO

THE INFERNAL SERPENT, HE IT WAS WHOSE GUILES  
 STIRRED UP WITH ENVY AND REVENGE, DECEIVED  
 THE MOTHER OF MANKIND, WHAT TIME HIS PRIDE  
 HAD CAST HIM OUT OF HEAVEN, WITH ALL HIS HOST  
 OF REBEL ANGELS, BY WHOSE AID, ASPIRING  
 TO SET HIMSELF IN GLORY ABOVE HIS PEERS,  
 HE TRUSTED TO HAVE EQUALED THE MOST HIGH,  
 IF HE OPPOSED, AND, WITH AMBITIOUS AIM  
 AGAINST THE THRONE AND MONARCHY OF GOD,  
 RAISED IMPIOUS WAR IN HEAVEN, AND BATTLE PROUD,  
 WITH VAIN ATTEMPT, HIM THE ALMIGHTY POWER  
 HURLED HEADLONG FLAMING FROM THE ETHEREAL SKY,  
 WITH HIDEOUS RUIN AND COMBUSTION, DOWN  
 TO BOTTOMLESS PERDITION, THERE TO DWELL  
 IN ADAMANTINE CHAINS AND PENAL FIRE,  
 WHO DURST DEFY THE OMNIPOTENT TO ARMS.

NINE TIMES THE SPACE THAT MEASURES DAY AND NIGHT,  
 TO MORTAL MEN, HE WITH HIS HORRID CREW...

DIRECTIONS - SELECT THE BEST COMPLETION.

THE NUMBER OF EPIC CONVENTIONS INCLUDED IN THE ABOVE PASSAGE IS

- A. 1 - 2
- B. 3 - 5
- C. 6 - 7
- \*D. 8 - 9
- E. 10 - 12

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DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

HOW MANY OF THE MAJOR CONVENTIONS ARE INCLUDED?

- A. 2
- B. 4
- C. 5
- \*D. 6
- E. 7

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THE STUDENT WILL SHOW HIS COMPREHENSION OF \*PARADISE LOST\* BY  
SELECTING THE SUBJECT AND PURPOSE OF MILTONS EPIC. %20

0148

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN THE ABOVE PASSAGE MILTON ANNOUNCES HIS SUBJECT AS THE

4100353

- A. REVOLT OF THE ANGELS.
- \*B. FALL OF ADAM AND EVE.
- C. REDEMPTION OF MANKIND.
- D. FALL OF THE ANGELS.
- E. PUNISHMENT OF THE ANGELS.

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MILTONS PURPOSE IN WRITING \*PARADISE LOST\* WAS TO

4100354

- A. PRAISE GOD.
- B. MOVE MAN TO REPENTANCE.
- \*C. JUSTIFY THE WAYS OF GOD TO MAN.
- D. EXPLAIN WHY THE ANGELS REVOLTED.
- E. WARN MAN OF GODS OMNIPOTENCE.

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THE STUDENT WILL RECALL THE PARALLEL BETWEEN ENGLISH POLITICS AND  
THE REVOLT OF THE ANGELS IN \*PARADISE LOST\* BY SELECTING IT FROM  
ALTERNATIVES. %10

0149

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE POLITICAL SITUATION IN MILTONS TIME WHICH IS REFLECTED IN  
\*PARADISE LOST\* IS

4100355

- A. GOVERNMENT BY THE ARISTOCRACY.
- \*B. CIVIL WAR.
- C. RELIANCE ON NATURAL RATHER THAN AUTHORITATIVE LAW.
- D. INTENSE NATIONALISM.
- E. TOLERANCE OF DISSENT.

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BY SELECTING SATANS ATTITUDE THE STUDENT WILL SHOW COMPREHENSION  
OF SATANS EXPRESSION OF ATTITUDE FOLLOWING HIS EXPULSION. %10

0150

DIRECTIONS - SELECT THE BEST COMPLETION.

1

AFTER HIS FALL FROM HEAVEN, SATAN

4100356

- A. WAS REPENTENT.
- \*B. SAID HE WOULD RATHER RULE IN HELL THAN SERVE IN HEAVEN.
- C. BEWAILED THE LOSS OF HIS POWER.
- D. SAID HIS FALL WAS A LUCKY BREAK AND PROVED NOTHING.
- E. SAID THAT HELL WAS NOT BAD AFTER ONE BECAME USED TO IT.

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THE STUDENT WILL RECALL MILTONS USE OF THE PTOLEMAIC THEORY BY  
SELECTING ITS ADAPTABILITY TO THE STORY OF \*PARADISE LOST\*. %10

0151

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN \*PARADISE LOST\* MILTON USED THE

4100357

- A. COPERNICAN CONCEPTION OF THE UNIVERSE BECAUSE IT WAS

4100357

- ADVANCED BY SEVENTEENTH CENTURY SCIENTISTS. 4100357  
 COPERNICAN THEORY BECAUSE IT AGREED WITH THE RELIGIOUS 4100357  
 BELIEFS OF HIS AUDIENCE. 4100357  
 C. COPERNICAN THEORY BECAUSE HE WANTED TO HAVE THE EARTH BE THE 4100357  
 CENTER OF THE UNIVERSE. 4100357  
 D. PTOLEMAIC THEORY BECAUSE HE WAS UNFAMILIAR WITH THE 4100357  
 COPERNICAN THEORY. 4100357  
 \*E. PTOLEMAIC THEORY BECAUSE IT WAS BETTER ADAPTED TO HIS STORY. 4100357

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THE STUDENT WILL SHOW HIS COMPREHENSION OF MILTONS CREATIVE 0152  
 ABILITY BY SELECTING THE PRINCIPAL SOURCE OF HIS PORTRAYAL OF HELL.  
 %10

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. 0002

- MILTON RELIED PRIMARILY ON WHICH OF THE FOLLOWING TO STIMULATE 4100358  
 HIS VIVID PORTRAYAL OF HELL? 4100358  
 A. THE \*BIBLE\* 4100358  
 B. HOMERS \*ODYSSEY\* 4100358  
 C. DANTES \*DIVINE COMEDY\* 4100358  
 \*D. HIS OWN IMAGINATION 4100358  
 E. MARLOWES \*FAUST\* 4100358

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THE STUDENT WILL SHOW HIS COMPREHENSION OF SATAN IN \*PARADISE 0153  
 LOST\* AS A TRAGIC HERO RATHER THAN AN EPIC HERO BY SELECTING  
 A CLOSER PARALLL THAN BEOWULF. %10

DIRECTIONS - SELECT THE BEST COMPLETION. 1

- AS A HERO, SATAN 4100359  
 \*A. IS MORE LIKE MACBETH THAN BEOWULF. 4100359  
 B. GROWS IN STATURE AS THE ACTION PROGRESSES. 4100359  
 C. FOLLOWS THE TRUE EPIC TRADITION. 4100359  
 D. SYMBOLIZES MILTONS THEME OF THE SUPREMACY OF EVIL. 4100359  
 E. IS AN EPIC RATHER THAN TRAGIC HERO. 4100359

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THE STUDENT WILL SHOW THAT HE COMPREHENDS THAT SATAN IS NOT THE 0154  
 TRUE HERO OF \*PARADISE LOST\* BY IDENTIFYING THE CORRECT ALTERNATIVE.  
 %10

DIRECTIONS - SELECT THE BEST COMPLETION. 1

- THE TRUE HERO OF \*PARADISE LOST\* IS 4100360  
 A. SATAN. 4100360  
 \*B. MANKIND. 4100360  
 C. MOLOCH. 4100360  
 D. GOD. 4100360  
 E. MICHAEL, THE ARCHANGEL. 4100360

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THE STUDENT WILL DISTINGUISH BETWEEN MILTONS AND BUNYANS  
BEELZEBUB BY SHOWING HE RECOGNIZES IN \*PILGRIMS PROGRESS\*  
WHO BEELZEBUB IS. %10

0064

DIRECTIONS - SELECT THE BEST COMPLETION.

IN \*VANITY FAIR\* BEELZEBUB REPRESENTS

4100086

A. SATANS PARTNER IN THE REVOLT OF THE ANGELS.

4100086

\*B. SATAN HIMSELF.

4100086

C. THE WORLDLY FORCES OF SATANS EVIL.

4100086

D. THE REPENTANT NATURE OF SATAN.

4100086

E. THE GOOD ANGEL SATAN MIGHT HAVE BEEN.

4100086

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THE STUDENT WILL SHOW COMPREHENSION OF BROWNINGS DRAMATIC  
MONOLOGUE TECHNIQUE BY SELECTING TWO ELEMENTS BROWNING EMPLOYED IN  
\*MY LAST DUCHESS\*. %10

0173

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

IN \*MY LAST DUCHESS\*, BROWNING EMPLOYED WHICH OF THE FOLLOWING  
TECHNIQUES OF DRAMATIC MONOLOGUE

4100410

4100410

A. CONFINING HIMSELF TO DESCRIBING THE DUCHESS.

4100410

\*B. REVEALING THE CHARACTER OF THE DUKE AND THE DUCHESS AND THE  
SETTING OF HIS MONOLOGUE.

4100410

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C. REVEALING THE DUKE AS GROSSLY WRONGED FOR HIS GENEROSITY TO  
THE DUCHESS.

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D. REVEALING THE DUKES CHARACTER BY HIS ANSWERS TO HIS GUEST.

4100410

E. LEAVING ROOM FOR INFERENCE AS TO THE DUCHESS FATE.

4100410

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TO INDICATE HE KNOWS OF WHOM SHELLEY WROTE IN \*ADONAI\*, THE  
STUDENT WILL SELECT THE CORRECT REFERENCE. %10

0179

DIRECTIONS - SELECT THE BEST COMPLETION.

1

ADONAI, IN SHELLEYS POEM BY THAT NAME, REPRESENTED

4100443

4100443

A. ADONIS, BELOVED BY VENUS.

4100443

B. LORD BYRON.

4100443

\*C. JOHN KEATS.

4100443

D. A YOUNG ITALIAN LOVER.

4100443

E. THE SHEPHERD FRIEND OF ENDYMION.

4100443

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THE STUDENT WILL RECALL THE MOOD OF SHELLEYS POETRY BY MATCHING  
THE POEM WITH THE DEGREE OF JOY OR DESPONDENCY OF MOOD REFLECTED  
IN THE POETRY. %50

0241

A. \*THE CLOUD\*

B. \*OZYMANDIAS\*

C. \*A LAMENT\*

D. \*TO A SKYLARK\*

E. \*ODE TO THE WEST WIND\*

WHICH OF THE ABOVE POEMS EXPRESSES THE MOST SUSTAINED JOYOUSNESS

4100586

\*A

586

IN WHICH POEM IS THE JOYOUSNESS OF THE BEGINNING CLOUDED BY TOUCHES OF SADNESS TOWARD THE END? \*D

4100587  
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WHICH OF THESE POEMS EXPRESSES A GROWING DESPONDENCY AND SHACKLING OF A ONCE-FREE SPIRIT? \*F

4100588  
4100588

WHICH POEM EXPRESSES THE EPITOME OF THE POET'S DESPONDENCY? \*C

4100589

WHICH POEM EXPRESSES A UNIVERSAL TRUTH RATHER THAN A PERSONAL GRIEF? \*H

4100590  
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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPREHEND THE CONTENT OF SHELLEY'S \*ODE TO THE WEST WIND\* BY SELECTING AN ACCURATE DESCRIPTION OF A PART OF THAT ODE. %1□

0424

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING PERTAINS TO THE FIRST STANZA OF SHELLEY'S \*ODE TO THE WEST WIND\*?

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A. THE AUTUMN IS COMPARED TO GHOSTS.

4101287

\*B. THE AUTUMN IS COMPARED TO AN ENCHANTER.

4101287

C. THE AUTUMN IS COMPARED TO DEATH.

4101287

D. THE AUTUMN IS COMPARED TO THE AUTHOR'S DESPONDENT FEELINGS.

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO COMPREHEND THE MOOD OF SHELLEY'S \*ODE TO THE WEST WIND\* BY SELECTING AN ACCURATE DESCRIPTION OF THE MOOD OF THE POEM. %1□

0425

DIRECTIONS - SELECT THE BEST COMPLETION.

1

AN ANALYSIS OF THE POEM \*ODE TO THE WEST WIND\* BY SHELLEY INDICATES THAT THE MOOD OF THE POEM

1288

\*A. ALTERNATES BETWEEN DESPONDENCY AND HOPEFULNESS.

1288

B. RETAINS A COMPLETELY PESSIMISTIC POINT OF VIEW.

4101288

C. NEVER FULLY REVEALS THE POET'S FEELINGS.

4101288

D. RETAINS A COMPLETELY OPTIMISTIC POINT OF VIEW.

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE CONVENTIONS OF POETIC FORM BY CORRECTLY IDENTIFYING THE RHYME SCHEME, METER, AND DESIGN OF SHELLEY'S \*ODE TO THE WEST WIND\*. %3□

0426

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

0007

WHICH OF THE FOLLOWING RHYME SCHEMES DID SHELLEY EMPLOY IN \*ODE TO THE WEST WIND\*?

4101289

\*A. A-B-A, B-C-B, C-D-C, D-E-D, E-E

4101289

B. A-B-B-A, B-C-C-B, C-D-D-C, E-E

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C. A-A-B, B-B-C, C-C-D, D-D-E, F-F

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D. A-B-B-A, B-C-C-B, C-D-D-C, E-E

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HE POET EMPLOYS

- A. AN INCONSISTENT RHYME SCHEME.
- B. A SERIES OF QUATRAINS.
- \*C. AN INTERLOCKING RHYME SCHEME.
- D. ALTERNATING COUPLETS.

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THE POETIC DESIGN USED IS CALLED

- A. FREE VERSE.
- B. MOCK EPIC.
- \*C. TERZA RIMA.
- D. MONOLOGUE.

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THE STUDENT WILL RECOGNIZE THE DEFINITION OF THE TERM \*ODE\* BY  
SELECTING IT FROM A LIST. %10

0427

DIRECTIONS - SELECT THE BEST COMPLETION.

1

AN ODE IS A

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- \*A. LYRICAL POEM, FORMAL IN STYLE, COMPLEX IN FORM.
- B. TRADITIONAL POETIC FORM, DEALING WITH DEATH.
- C. LONG NARRATIVE POEM, FORMAL IN STYLE, TELLING A STORY.
- D. TRADITIONAL FORM, SHORT AND WITTY, USING STANZAS.

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THE STUDENT WILL SHOW COMPREHENSION OF THE CHARACTERISTICS OF  
POPE'S POETRY BY SELECTING THE DESCRIPTION \*NOT\* CHARACTERIZED IN  
POPE'S POETRY, THE EPIC DEVICE \*NOT\* USED IN \*THE RAPE OF THE  
LOCK,\* AND POPE'S MOST FREQUENTLY USED DEVICE TO ACHIEVE  
SATIRE. %30

0198

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING DESCRIPTIVES IS \*NOT\* CHARACTERISTIC OF  
POPE'S POETRY.

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- A. DIDACTIC
- B. SATIRIC
- \*C. LYRIC
- D. RATIONALISTIC
- F. EPIGRAMMATIC

DIRECTIONS - SELECT THE BEST COMPLETION.

1

POPE USED ALL OF THE FOLLOWING EPIC DEVICES IN \*THE RAPE OF THE  
LOCK\* \*EXCEPT\*

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- A. INVOKING THE MUSE.
- B. FORMALLY ANNOUNCING HIS PURPOSE.
- \*C. USING NATIONAL HEROES.
- D. USING MAJESTIC VERSE.
- E. MAINTAINING AN OBJECTIVE VIEWPOINT.

ONE OF THE MOST FREQUENTLY REPEATED DEVICES POPE USED TO ACHIEVE  
SATIRE IN \*THE RAPE OF THE LOCK\* WAS THE

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- A. INJURED INNOCENCE OF LORD PETRE.
- B. BUMBLING EFFORTS OF THE SYLPHS TO AVERT THE CATASTROPHE.
- \*C. USE OF ANTITHESIS.
- D. USE OF IRONY.



E. USE OF OBJECTIVITY.

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THE STUDENT WILL SHOW COMPREHENSION OF THE CONTENT OF \*THE RAPE OF THE LOCK\* AND POPE'S PURPOSES IN USING THE DEVICES HE DID IN THIS POEM BY SELECTING THE USE FOR EACH DEVICE LISTED IN THE POEM. %70

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DIRECTIONS - SELECT THE BEST COMPLETION.

1

POPE USED THE SYLPH MACHINERY IN \*THE RAPE OF THE LOCK\* TO

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- \*A. PARODY THE EPIC USE OF MYTHOLOGY.
- B. PROVIDE HUMAN INTERVENTION IN THE AFFAIRS OF THE GODS.
- C. MOTIVATE THE SWAIN TO STEAL THE LOCK.
- D. REVIVE THE ROSICRUCIAN DOCTRINE OF HUMOURS.
- E. SPITE ADDISON WHO DISCOURAGED ITS USE.

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POPE WROTE \*THE RAPE OF THE LOCK\* TO

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- A. SHOW THE CONSEQUENCES OF IMPULSIVENESS.
- \*B. SHOW THE ABSURDITY OF A QUARREL BETWEEN LORD PETER AND MISS FERMOR.
- C. JUSTIFY THE ACTIONS OF LORD PETER.
- D. JUSTIFY THE ESTRANGEMENT BETWEEN THE PETRE AND FERMOR FAMILIES.
- F. SHOW THE SILLINESS OF MISS FERMOR.

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POPE USED THE GAME OF OMBRE IN \*THE RAPE OF THE LOCK\* TO

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- A. SHOW THE FOOLISHNESS OF GAMBLING.
- B. SHOW HOW THE COURT MEMBERS WASTED THEIR AFTERNOONS.
- \*C. MIMIC EPIC BATTLES.
- D. MIMIC EPIC ENTERTAINMENTS AND SPORTS.
- E. REVEAL LORD PETER'S CRAFTINESS OF STRATEGY.

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DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

AT THE END OF \*THE RAPE OF THE LOCK\* WHAT HAPPENS TO THE LOCK?

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- A. LORD PETER HIDES IT IN HIS WATCH FOB.
- B. IT FALLS INTO THE FIRE AND EMERGES AS A SALAMANDER.
- \*C. IT ASCENDS INTO HEAVEN TO BECOME A STAR.
- D. MISS FERMOR RECOVERS IT AND HAS IT MADE INTO A HAIRPIECE.
- F. ARIEL RESCUES IT, PRONOUNCES INCANTATIONS OVER IT, AND TURNS IT INTO A SYLPH.

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DIRECTIONS - SELECT THE BEST COMPLETION.

1

POPE SAYS THAT THE LASTING FAME OF MISS FERMOR'S LOCK WILL BE DUE TO ITS

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- A. BECOMING A CONSTELLATION.
- B. BECOMING A SUPERNATURAL CREATURE.
- \*C. PERPETUATION BY THE MUSE.
- D. PERPETUATION BY THE FEUD OF THE TWO FAMILIES.
- E. EVENTUAL RETURN TO THE DUST OF THE COSMOS FROM WHICH IT ORIGINALLY EMERGED.

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POPE'S \*THE RAPE OF THE LOCK\* IS CALLED A MOCK EPIC BECAUSE

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- \*A. IT DEALS IN EPIC STYLE WITH A TRIVIAL THEME.
- B. POPE MOCKS MISS FERMOR'S AGITATION OVER WHAT SHE SHOULD CONSIDER A COMPLIMENT.
- C. IT MAKES FUN OF THE \*ILIAD\*.

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- D. IT IS WRITTEN IN HUMOROUS COUPLETS INSTEAD OF DIGNIFIED  
BLANK VERSE LIKE MILTONS.  
E. IT IS NOT A TRUE NATIONAL EPIC.

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DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

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WHAT BACKGROUND WOULD \*NOT\* ENHANCE THE UNDERSTANDING OF \*THE  
RAPE OF THE LOCK\*?

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- A. A KNOWLEDGE OF MYTHOLOGY  
B. A KNOWLEDGE OF THE ROSICRUCIAN DOCTRINE  
\*C. A KNOWLEDGE OF THE RELATIONSHIP BETWEEN THE TWO INVOLVED  
FAMILIES BEFORE THE RAPE  
D. A KNOWLEDGE OF THE GAME OF OMRE PLAYED BEFORE THE RAPE  
E. A KNOWLEDGE OF CLASSICAL POETRY /

\*\*\*\*\*

THE STUDENT WILL ANALYZE POPES \*THE RAPE OF THE LOCK\* AS  
COMPARED TO THE \*DUNCIAD\* BY IDENTIFYING DISTINCT CHARACTERISTICS  
OF EACH FROM A LIST OF ALTERNATIVE CHARACTERISTICS. %10

0200

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN COMPARING THE MERIT VALUE OF POPES \*DUNCIAD\* WITH \*THE RAPE OF  
THE LOCK\*, THE \*DUNCIAD\* IS CONSIDERED

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- A. SUPERIOR BECAUSE IT DEALS WITH LITERARY CRITICISM.  
B. SUPERIOR BECAUSE IT IS SERIOUS IN TONE.  
C. SUPERIOR BECAUSE IT DEALS WITH THE IMPORTANT WRITERS AND  
CRITICS OF THE TIME.  
\*D. INFERIOR BECAUSE IT IS SO TOPICAL AND SAVAGE IN TONE.  
E. INFERIOR BECAUSE IT IS NOT WITTY.

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THE STUDENT WILL SHOW KNOWLEDGE OF POPES BACKGROUND BY  
INDICATING HOW POPE MADE HIS FORTUNE. %10

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DIRECTIONS - SELECT THE BEST COMPLETION.

POPE IS CONSIDERED THE FIRST ENGLISH INDEPENDENT MAN OF LETTERS.  
HE MADE HIS FORTUNE THROUGH

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- A. WRITING \*THE RAPE OF THE LOCK\*.  
\*B. TRANSLATING HOMER'S EPICS.  
C. WRITING LITERARY CRITICISM.  
D. EDITING THE \*SCRIBLERUS\* MAGAZINE.  
E. TEACHING AT OXFORD.

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THE STUDENT WILL APPLY KNOWLEDGE OF POPES CHARACTER FIGURE BY  
INDICATING THE EIGHTEENTH CENTURY FIGURE \*LEAST\* LIKELY TO BE  
INVITED BY POPE TO A FORMAL PARTY. %10

0202

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

IF POPE WERE ENTERTAINING AT A FORMAL PARTY AT TWICKENHAM, BEFORE  
THE PUBLICATION OF \*THE RAPE OF THE LOCK\*, WHICH ONE OF THE  
FOLLOWING EIGHTEENTH CENTURY FIGURES WOULD HE BE THE LEAST LIKELY

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FOUR OF THE FOREMOST ENGLISH ROMANTIC POETS BY IDENTIFYING THE  
POETS BY NAME. %10

DIRECTIONS - SELECT THE BEST COMPLETION.

THE SPENSERIAN STANZA

- A. IS CALLED BY THIS NAME BECAUSE SPENSER IS THE ONE POET WHO USED IT.
- B. IS REALLY A FORM DEvised THROUGH THE COLLABORATION OF SPENSER AND SHAKESPEARE.
- \*C. WAS WIDELY IMITATED BY LATER POETS, PARTICULARLY BURNS, BYRON, SHELLEY AND KEATS.
- D. WAS WIDELY CRITICIZED BY BURNS, BYRON, SHELLEY AND KEATS BECAUSE IT WAS TOO RESTRICTIVE FOR THEIR LIBERAL TASTES.
- E. IS A FORM NO MODERN POET WOULD USE.

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THE STUDENT WILL RECALL HIS KNOWLEDGE OF SPENSER'S \*FAERIE QUEEN\*  
BY SELECTING THE \*FALSE\* STATEMENT CONCERNING THE FAERIE  
QUEEN. %10

0220

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH ONE OF THE FOLLOWING STATEMENTS CONCERNING \*THE FAERIE  
QUEEN\* IS \*FALSE\*?

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- A. IT IS THE LONGEST WELL-KNOWN POEM IN THE ENGLISH LANGUAGE.
- B. SPENSER'S PURPOSE IN WRITING IT WAS TO FASHION A GENTLEMAN OR NOBLE PERSON IN VIRTUOUS AND GENTLE DISCIPLINE.
- \*C. SPENSER SHOWED HOW IMPOSSIBLE IT WAS TO ATTAIN THE IDEALS OF KNIGHTHOOD.
- D. IT IS ALLEGORICAL.
- E. THE TITLE \*THE FAERIE QUEEN\* REFERRED TO QUEEN ELIZABETH.

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THE STUDENT WILL RECOGNIZE THE RHYME SCHEME SHAKESPEARE EMPLOYED  
IN WRITING HIS SONNETS BY IDENTIFYING THE CORRECT RHYTHMICAL  
PATTERN. %10

0414

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING RHYME SCHEMES DID SHAKESPEARE EMPLOY IN  
WRITING HIS SONNETS?

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- A. A B C D E A B C D E F E F
- B. A A B B C C D D E E F F G G
- \*C. A B A B C D C D E F E F G G
- D. A B B A C B A A B C C D D E

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF SHAKESPEAREAN SONNETS BY  
CORRECTLY IDENTIFYING THE PART OF A SHAKESPEAREAN SONNET IN WHICH  
THE UNDERLYING THEME IS OFTEN TO BE FOUND. %10

0415

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE UNDERLYING THEME OF A SHAKESPEAREAN SONNET IS TO BE FOUND

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D. FEELS THAT EVERY BEAUTIFUL THING WILL EVENTUALLY LOSE SOME OF ITS BEAUTY.

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IN LINE EIGHT, THE WORD \*UNTRIMMED\* MEANS

- A. SECLUDED BY NATURE.
- \*B. DEPRIVED OF ITS BEAUTY.
- C. BLINDED BY LOVE.
- D. MADE MORE POWERFUL.

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THE MOOD WHICH BEST DESCRIBES LINE NINE IS ONE OF

- A. DESPONDENCY.
- B. HOPELESSNESS.
- \*C. CERTAINTY.
- D. MADNESS.

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\*DEATH\* IN LINE ELEVEN

- A. REFERS TO A JEALOUS SUITOR.
- B. REFERS TO AN ACCOMPLICE OF THE POET.
- \*C. MEANS THE CONDITION OF BEING DEAD.
- D. IS MISTAKENLY CAPITALIZED.

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IN LINE TWELVE, \*ETERNAL LINES\*

- A. AND \*ETERNAL SUMMER\* %LINE 9% CONVEY THE SAME THOUGHT.
- \*B. REFER TO THE SONNET ITSELF.
- C. INDICATE THE POETS DISGUST WITH HIS OWN AGE.
- D. REFER TO FORMER LOVE LETTERS.

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THE WORD \*MEN,\* AS USED IN LINE THIRTEEN,

- A. INCLUDES ONLY THOSE OF THE 16TH CENTURY.
- \*B. INCLUDES MEN OF THE 16TH CENTURY AS WELL AS ALL FUTURE GENERATIONS.
- C. EXCLUDES THE LIVING.
- D. EXCLUDES CONTEMPORARY READERS.

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IN LINE FOURTEEN, \*THIS\* REFERS TO THE POETS

- \*A. POEM.
- B. PHYSICAL BEING.
- C. ABILITY.
- D. NATIVE COUNTRY.

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF POETIC CONVENTIONS BY SELECTING THE CONVENTIONAL FORMS OF THE SHAKESPEAREAN SONNET. %5%

0474

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

0007

A SHAKESPEAREAN SONNET CONTAINS HOW MANY LINES?

- A. NINE
- B. ELEVEN
- \*C. FOURTEEN
- D. TWENTY

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THE CONVENTIONAL METER IS

- A. IAMBIC TETRAMETER.
- B. ANAPESTIC PENTAMETER.
- C. TROCHAIC TETRAMETER.
- \*D. IAMBIC PENTAMETER.

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- THE LINES ARE ORGANIZED INTO
- \*A. THREE QUATRAINS AND A COUPLET.
  - B. AN OCTAVE AND A SESTET.
  - C. TWO SESTETS AND A COUPLET.
  - D. A QUATRAIN AND A SESTET.

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- A CONCENTRATED STATEMENT OF THEME OR APPLICATION OF THE MAJOR IDEA IS GENERALLY FOUND IN THE
- A. OCTAVE.
  - B. SESTET.
  - C. QUATRAIN.
  - \*D. COUPLET.

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- THE RHYME SCHEME CAN BE INDICATED BY
- A. ABBAABBA CDCDCD
  - B. ABCABC CDECFE FF
  - \*C. ABAB CDCD EEEE GG
  - D. AABH CCCDDD

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THE STUDENT, BY APPLYING HIS KNOWLEDGE OF STYLE AND VERSE FORM TO THE FOLLOWING UNKNOWN PASSAGE, WILL SELECT THE PROBABLE AUTHOR. %10

0221

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

THE IDEALS OF KNIGHTHOOD ARE EXPRESSED IN THE FOLLOWING PASSAGE -

I MADE THEM LAY THEIR HANDS IN MINE AND SWEAR  
TO REVERENCE THE KING, AS IF HE WERE  
THEIR CONSCIENCE, AND THEIR CONSCIENCE AS THEIR KING  
TO BREAK THE HEATHEN AND UPHOLD THE CHRIST,  
TO RIDE ABROAD REDRESSING HUMAN WRONGS,  
TO SPEAK NO SLANDER, NO, NOR LISTEN TO IT,  
TO HONOR HIS OWN WORD AS IF HIS GODS,  
TO LEAD SWEET LIVES IN PUREST CHASTITY,  
TO LOVE ONE MAIDEN ONLY, CLEAVE TO HER,  
AND WORSHIP HER BY YEARS OF NOBLE DEEDS  
UNTIL THEY WON HER.

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WHICH OF THE FOLLOWING WRITERS ON MEDIEVAL THEMES COMPOSED THE POEM?

- A. CHAUCER
- B. SPENSER
- C. KEATS
- D. SCOTT
- \*E. TENNYSON

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THE STUDENT WILL RECALL THE THEMES WORDSWORTH EXPRESSES IN HIS POETRY WITH THE POEMS IN WHICH THEY APPEAR BY MATCHING THEM. %50

0240

MATCH THE THEME BELOW WITH THE TITLE ABOVE.

27

- A. THE WORLD IS TOO MUCH WITH US
- B. THE TABLES TURNED
- C. INTIMATIONS OF IMMORTALITY
- D. LINES COMPOSED A FEW MILES ABOVE TINTERN ABBEY

5. LONDON, 1802

|                                                                                                                                      |                           |
|--------------------------------------------------------------------------------------------------------------------------------------|---------------------------|
| THE POET INVOKES THE SPIRIT OF MILTON TO AROUSE THE ENGLISH FROM THEIR INDIFFERENCE TOWARD THE FRENCH STRUGGLE FOR LIBERTY. *F       | 4100581<br>4100581        |
| WORDSWORTH BEMOANS MANS INABILITY TO SEE THE DIVINE IN NATURE AMIDST THE INDUSTRIALIZED CIVILIZATION WHICH IS DEVELOPING. *A         | 4100582<br>4100582        |
| MAN CAN LEARN MORE FROM NATURE THAN FROM BOOKS. *B                                                                                   | 4100583                   |
| MAN ENTERS THIS WORLD WITH A DIVINE SPIRIT WHICH IS GRADUALLY CROWDED OUT BY MUNDANE PRE-OCCUPATIONS. *C                             | 4100584<br>4100584        |
| WHILE NATURE BROUGHT HIM SENSUAL ENJOYMENT IN HIS EARLY YEARS, TO HIS LATER YEARS SHE BROUGHT CONSOLATION, STRENGTH AND SERENITY. *D | 4100585<br>4100585<br>585 |

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THE STUDENT WILL RECOGNIZE THE MOST SPECIFIC AND CORRECT LITERARY CLASSIFICATION OF \*CROSSING THE BAR\* BY CHOOSING IT FROM A LIST. %10 0242

DIRECTIONS - SELECT THE BEST COMPLETION. 1

|                                                           |         |
|-----------------------------------------------------------|---------|
| THE MOST SPECIFIC LITERARY CLASSIFICATION OF THIS POEM IS | 0591    |
| A. SEA LYRIC                                              | 4100591 |
| *B. LYRICAL ALLEGORY                                      | 4100591 |
| C. ALLEGORIC ANAGRAM                                      | 4100591 |
| D. MEDITATIVE POETRY                                      | 4100591 |
| E. LYRICAL PARALLEL                                       | 4100591 |

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THE STUDENT WILL SHOW HIS COMPREHENSION OF THE CONTENT AND SYMBOLISM OF BLAKES POETRY BY SELECTING THE BEST COMPLETION TO A STATEMENT. %20 0251

DIRECTIONS - SELECT THE BEST COMPLETION. 1

|                                                         |         |
|---------------------------------------------------------|---------|
| IN *THE CLOUD AND THE PEARL*, BLAKE SUGGESTS THAT       | 4100624 |
| A. ALL LOVE IS SELFISH.                                 | 4100624 |
| *B. THERE ARE TWO KINDS OF LOVE, SELFISH AND SELF-LESS. | 4100624 |
| C. SELFISH LOVE PREDOMINATES.                           | 4100624 |
| D. SELFISH PEOPLE CAN BE TAUGHT TO BE UNSELFISH.        | 4100624 |
| E. SELFLESS PEOPLE ARE TOO IDEALISTIC.                  | 4100624 |

|                                                                         |                    |
|-------------------------------------------------------------------------|--------------------|
| IN *THE TIGER,* BLAKE                                                   | 4100625            |
| A. ASKS GOD WHY HE MADE EVIL.                                           | 4100625            |
| *B. SUGGESTS THAT THE FORCES OF EVIL ARE NEVER UNDERSTOOD.              | 4100625            |
| C. ATTACKS THE TIGER FOR HIS FEROCIOUSNESS.                             | 4100625            |
| D. ADVOCATES THAT THE TIGER LEARN FROM THE GENTLENESS OF THE LAMB.      | 4100625            |
| E. SUGGESTS THAT THE TIGER IS NOT REALLY MENACING IF WE UNDERSTAND HIM. | 4100625<br>4100625 |

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THE STUDENT WILL SHOW COMPREHENSION OF \*THE SEAFARER\* BY  
SELECTING THE UNIVERSAL THEME IN THE POEM. %10

0270

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHAT UNIVERSAL THEME IS REVEALED IN \*THE SEAFARER\*?

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- A. THE SEA IS A DANGER TO BE AVOIDED.
- B. THE SEA REPRESENTS GLORIOUS ADVENTURE.
- C. THE SEA CEMENTS SOCIAL RELATIONSHIPS AMONG THE SAILORS.
- D. THE SEA REPRESENTS FREEDOM FROM CONFORMITY.
- E. ADVENTURE CAN BE SEEN FROM TWO POINTS OF VIEW.

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THE STUDENT, BY SELECTING THE EARLIEST ENGLISH POEM WITH IDENTIFIABLE  
DATE AND AUTHOR, WILL DEMONSTRATE HIS KNOWLEDGE OF ANCIENT POEMS  
AND AUTHORS. %10

0275

DIRECTIONS - SELECT THE BEST COMPLETION.

THE MOST ANCIENT ENGLISH POEM WHICH HAS AN IDENTIFIABLE DATE AND  
AUTHOR IS

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- A. \*BEOWULF\*.
- B. \*THE SEAFARER\*.
- C. \*LE MORTE D ARTHUR\*.
- D. \*CAEDMONS HYMN\*.
- E. \*THE SHEPHERDS LAMENT\*.

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GIVEN AN UNFAMILIAR POEM, THE STUDENT WILL ANALYZE THE POEM  
\*FIRE AND ICE\* BY DEMONSTRATING HIS ABILITY TO INFER IMPLICATIONS  
OF LITERAL MEANING BY SELECTING THE APPROPRIATE CONCLUSION,  
PARAPHRASING THE WRITER'S ATTITUDE, RECOGNIZING SYMBOLS, SEEING  
RELATIONSHIPS, AND RECOGNIZING THE CENTRAL IDEA. %10

0324

DIRECTIONS - READ THE FOLLOWING POEM. CIRCLE THE LETTER OF THE  
ANSWER WHICH BEST COMPLETES EACH QUESTION.

0096

SOME SAY THE WORLD WILL END IN FIRE,  
SOME SAY IN ICE.  
FROM WHAT I'VE TASTED OF DESIRE  
I HOLD WITH THOSE WHO FAVOR FIRE.  
BUT IF IT HAD TO PERISH TWICE,  
I THINK I KNOW ENOUGH OF HATE  
TO SAY THAT FOR DESTRUCTION ICE  
IS ALSO GREAT  
AND WOULD SUFFICE.

ONE CAN CONCLUDE THAT

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- A. EVERYONE SAYS THE WORLD WILL END.
- B. MOST PEOPLE SAY THE WORLD WILL END IN FIRE.
- C. MOST PEOPLE SAY THE WORLD WILL END IN ICE.
- D. THERE ARE DIFFERING OPINIONS.

THE SPEAKER AGREES WITH

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- A. THOSE WHO FAVOR FIRE.
- B. THOSE WHO FAVOR ICE.
- C. BOTH A AND B.
- D. NONE OF THE ABOVE.



THE SPEAKER SAYS THAT HE IS FAMILIAR WITH

4100812

\*A. BOTH DESIRE AND HATE.

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B. NEITHER DESIRE NOR HATE.

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C. ONLY DESIRE.

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D. ONLY HATE.

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AS FOR DESTRUCTIVE POWER,

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A. ICE IS GREATER THAN FIRE.

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B. FIRE IS GREATER THAN ICE.

4100813

\*C. BOTH FIRE AND ICE ARE GREAT.

4100813

D. NEITHER FIRE NOR ICE IS GREAT.

4100813

IN THIS POEM, \*FIRE\* SPECIFICALLY SYMBOLIZES

4100814

A. HELL.

4100814

B. PASSION.

4100814

C. DESTRUCTION.

4100814

\*D. DESIRE.

4100814

IN THIS POEM, \*ICE\* SPECIFICALLY SYMBOLIZES

4100815

A. ALLOOFNESS.

4100815

\*B. HATE.

4100815

C. RIGIDITY.

4100815

D. FRIGIDITY.

4100815

IN THIS POEM, FIRE AND ICE ARE PHYSICAL DESTRUCTIVE FORCES REPRESENTING

4100816

\*A. ABSTRACT, DESTRUCTIVE FORCES IN LIFE.

4100816

B. THE TWO HEMISPHERES OR EXTREMES OF TEMPERATURE.

4100816

C. THE ULTIMATE MEANS OF THE WORLD'S DESTRUCTION.

4100816

D. THE BEGINNING AND ENDING OF THE WORLD.

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IN THIS POEM, \*DESIRE\* IS COMPARABLE TO

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A. PASSION.

4100817

\*B. LOVE.

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C. WANT.

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D. LUST.

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THESE FORCES ARE BOTH

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A. HARMLESS AND OPPOSITE.

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B. DESTRUCTIVE AND ALIKE.

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\*C. OPPOSITE AND DESTRUCTIVE.

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D. ALIKE AND HARMLESS.

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THE SPEAKER SUGGESTS THAT

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A. SINCE THE WORLD IS GOING TO PERISH ANYWAY, IT DOES NOT MAKE MUCH DIFFERENCE IF IT IS BY FIRE OR ICE.

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\*B. BOTH LOVE AND HATE CAN BE STRONG ENOUGH FORCES TO DESTROY CIVILIZATION.

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C. IF WE HAD MORE LOVE, THE WORLD WOULD NOT PERISH.

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D. SINCE THE WORLD IS GOING TO END ANYWAY, ONE SHOULD FOLLOW HIS DESIRES, &OR LIVE FOR TODAY.

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THE STUDENT, BY IDENTIFYING EXAMPLES OF FIGURATIVE LANGUAGE AND SELECTING THE BEST EXPLANATION FOR THE EFFECT OF THE DEVICE ON THE THOUGHT OF DONNES \*DEATH, BE NOT PROUD,\* WILL ANALYZE THE FIGURATIVE DEVICES IN THE POEM. %6

0407

DEATH, BE NOT PROUD

JOHN DONNE

0107

1. DEATH, BE NOT PROUD, THOUGH SOME HAVE CALLED THEE
2. MIGHTY AND DREADFUL, FOR THOU ART NOT SO,
3. FOR THOSE WHOM THOU THINK'ST THOU DOST OVERTHROW
4. DIE NOT, POOR DEATH, NOR YET CANST THOU KILL ME,
5. FROM REST AND SLEEP, WHICH BUT THY PICTURES BE,
6. MUCH PLEASURE, THEN FROM THEE MUCH MORE MUST FLOW,
7. AND SOONEST OUR BEST MEN WITH THEE DO GO---
8. REST OF THEIR BONES AND SOULS DELIVERY
9. THOU'RT SLAVE TO FATE, CHANCE, KINGS, AND DESPERATE MEN,
10. AND DOST WITH POISON, WAR, AND SICKNESS DWELL,
11. AND POPPY OR CHARMS CAN MAKE US SLEEP AS WELL
12. AND BETTER THAN THY STROKE, WHY SWELL'ST THOU THEN?
13. ONE SHORT SLEEP PAST, WE WAKE ETERNALLY,
14. AND DEATH SHALL BE NO MORE. DEATH, THOU SHALT DIE

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WHICH OF THE FOLLOWING IS \*NOT\* EVIDENCE THAT DONNE PERSONIFIES DEATH?

- A. DEATH IS ADDRESSED DIRECTLY.
- B. DEATH IS CAPITALIZED.
- \*C. DEATH IS THE SUBJECT OF THE POEM.
- D. DEATH IS ASKED QUESTIONS.

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DONNE COMPARES REST AND SLEEP TO DEATH BECAUSE REST AND SLEEP ARE

- A. PLEASANT CONDITIONS AND DIMINISH DEATH'S UNPLEASANTNESS.
- B. FAMILIAR CONDITIONS AND DIMINISH DEATH'S STRANGENESS.
- C. USUAL CONDITIONS AND DIMINISH DEATH'S UNUSUALNESS.
- \*D. ALL OF THE ABOVE.

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\*FROM REST AND SLEEP, WHICH BUT THY PICTURES BE, MUCH PLEASURE\*... CAN BE SUMMARIZED AS

- A. REST AND SLEEP ARE PALE IMITATIONS OF DEATH.
- \*B. SINCE REST AND SLEEP ARE PLEASANT, SO IS DEATH.
- C. REST AND SLEEP BRING PLEASURE, BUT DEATH IS UNKNOWABLE.
- D. SOME ASSOCIATE REST, SLEEP, AND DEATH, BUT THEY ARE NOT REALLY ALIKE.

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THE IMPLICIT ASSUMPTION OF LINES SEVEN AND EIGHT IS

- A. SINCE DEATH HAS POWER OVER THE BEST MEN, IT IS GREATLY TO BE FEARED.
- B. THE BEST MEN CAN AVOID THE STING OF DEATH.
- \*C. DEATH IS A REWARD FOR GOODNESS.
- D. DEATH TAKES ALL MEN, INDISCRIMINATELY.

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THE FIRST EXAMPLE OF APOSTROPHE TO APPEAR IN THIS POEM IS IN LINE

- \*A. ONE.
- B. TWO.
- C. THREE.
- D. FOUR.
- E. FIVE.

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THAT DONNE THINKS DEATH IS TEMPORARY IS MOST COMPLETELY EXPRESSED IN THE PHRASE

- A. DEATH, BE NOT PROUD. \*LINE ONE
- B. FOR THOU ART NOT SO. \*LINE TWO
- C. LINE NINE.
- D. LINE TEN.

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THE STUDENT WILL ANALYZE THE POEM \*LIV\* BY E. E. CUMMINGS IN REFERENCE TO POETIC CONVENTIONS BY APPLYING WHAT HE HAS LEARNED ABOUT CONVENTIONAL POETRY TO AN EXPLANATION OF THE MODERN POEM WHICH DOES NOT SEEM TO FIT THE RULES. %15

0408

DIRECTIONS - THE FOLLOWING POEM IS WRITTEN IN \*A STYLE\* WITH WHICH YOU MAY NOT BE FAMILIAR, BUT IT IS CAPABLE OF BEING EXPLAINED BY \*EXTENDING THE DEFINITIONS\* OF \*TERMS\* \*USUALLY ASSOCIATED WITH POETRY\*. READ THE POEM CAREFULLY AND SEE IF YOU CAN APPLY THE ANALYTICAL \*TOOLS\* IN A \*NEW WAY\*. THERE MAY BE TWO \*OR MORE\* RIGHT ANSWERS, BUT THERE IS ALWAYS A BEST ANSWER.

0062

LIV

BY E. E. CUMMINGS %FROM 1X1

1 IF EVERYTHING HAPPENS THAT CAN T BE DONE  
2 %AND ANYTHINGS RIGHTER  
3 THAN BOOKS  
4 COULD PLAN  
5 THE STUPIDEST TEACHER WILL ALMOST GUESS  
6 %WITH A RUN  
7 SKIP  
8 AROUND WE GO YES  
9 THERES NOTHING AS SOMETHING AS ONE

10 ONE HASN T A WHY OR BECAUSE OR ALTHOUGH  
11 %AND BUDS KNOW BETTER  
12 THAN BOOKS  
13 DONT GROW  
14 ONES ANYTHING OLD BEING EVERYTHING NEW  
15 %WITH A WHAT  
16 WHICH  
17 AROUND WE COME WHOM  
18 ONES EVERYANYTHING SO

19 SO WORLD IS A LEAF SO TREE IS A ROUGH  
20 %AND BIRDS SING SWEETER  
21 THAN BOOKS  
22 TELL HOW  
23 SO HERE IS AWAY AND SO YOUR IS A MY  
24 %WITH A DOWN  
25 UP  
26 AROUND AGAIN FLY  
27 FOREVER WAS NEVER TILL NOW

28 NOW I LOVE YOU AND YOU LOVE ME  
29 %AND BOOKS ARE SHUTTER  
30 THAN BOOKS  
31 CAN BE  
32 AND DEEP IN THE HIGH THAT DOES NOTHING BUT FALL

33 %WITH A SHOUT  
34 EACH  
35 AROUND WE GO ALL  
36 THERES SOMEBODY CALLING WHOS WE

37 WERE ANYTHING BRIGHTER THAN EVEN THE SUN  
38 %WERE EVERYTHING GREATER  
39 THAN BOOKS  
40 MIGHT MEAN  
41 WERE EVERYANYTHING MORE THAN BELIEVE  
42 %WITH A SPIN  
43 LEAP  
44 ALIVE WERE ALIVED  
45 WERE WONDERFUL ONE TIMES ONE

THE METER OF THIS POEM IS

- A. NONEXISTENT. BUT THERE IS RHYTHM.
- B. IAMBIC TRIMETER.
- C. ANAPESTIC TETRAMETER.
- \*D. ORGANIZED ACCORDING TO STANZAS RATHER THAN LINES.

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LINE TWO AND FOUR OF EACH STANZA-

- \*A. EXPRESS CUMMINGS SUSPICION OF THE WORTH OF ACADEMIC ACTIVITY.
- B. EXPRESS CUMMINGS HATE FOR SCHOOL.
- C. REVEAL THOSE QUALITIES WHICH MAKE LOVE IMPOSSIBLE.
- D. EXAULT THE WORTH OF ACADEMIC ACTIVITY.

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THE WORD \*STUPIDEST\* %LINE FIVE IS AN EXAMPLE OF

- A. CUMMINGS IGNORANCE.
- B. A TYPOGRAPHICAL ERROR.
- C. THE NEED TO SUIT WORD CHOICE TO THE DEMANDS OF METER.
- \*D. CUMMINGS POKING FUN AT ACADEMIC ACTIVITY.

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THE ONLY THING THAT CUMMINGS DOES \*NOT\* DO TO PRESERVE SOME FORMAL ASPECTS OF POETRY IS

- A. INCLUDE RHYME.
- B. HAVE A METRICAL ARRANGEMENT.
- C. SPACE PARENTHETICAL MARKS REGULARLY.
- \*D. USE NEGATIVE CONTRACTIONS OF VERBS.

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THE \*BEST\* SUMMARY OF LINE TEN IS

- A. THERE IS NO REASON TO GLORIFY THE INDIVIDUAL.
- B. THERE IS NO JUSTIFICATION FOR ANY SINGLE INDIVIDUALS EXISTENCE.
- \*C. ONE CANNOT EXPLAIN WHY THE INDIVIDUAL IS SO MAGNIFICENT.
- D. THE DAMAGE CAUSED BY INDIVIDUALS IS INEXPLICABLE.

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A TRANSITIONAL DEVICE BETWEEN STANZAS IS

- A. THE METRICAL \*SIMILARITY\* OF EACH \*LAST\* LINE.
- B. THE METRICAL \*IDENTITY\* OF EACH \*LAST\* LINE.
- C. THE METRICAL \*SIMILARITY\* OF EACH \*FIRST\* LINE.
- D. THE METRICAL \*IDENTITY\* OF EACH \*FIRST\* LINE.
- \*E. THE REPETITION OF THE LAST WORD OF \*ONE\* STANZA AS THE FIRST WORD IN THE NEXT STANZA.

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THE \*ESSENTIAL\* CHARACTERISTIC OF THE \*SECOND\* PARENTHETICAL MARK IN EACH STANZA IS THE

- A. USE OF WITH.
- B. SHORT LINES.

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- C. APPEAL TO MOTION.
- D. REPETITION OF SOUND.
- E. RHYME WITH LINE FIVE OF THE STANZA.

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LINE NINETEEN IS IMPORTANT BECAUSE

- A. THE STATEMENT IS TRUE.
- \*B. INDIVIDUALITY IS EXALTED IN A NEW WAY.
- C. IT IS ANALOGUS TO THE TOPIC SENTENCE OF A PARAGRAPH.
- D. IT PRESERVES THE METRICAL SIMILARITY OF EACH FIRST LINE.

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LINES 20-22 ARE LIKE THE \*SECOND\* PARENTHETICAL COMMENT OF EACH STANZA BECAUSE

- A. THE ATTACK ON SCHOOLS IS CONTINUED.
- \*B. ACTIVITY IS SUGGESTED.
- C. THEY ARE CONTAINED IN PARENTHESES.
- D. THEY ARE OF THE SAME LENGTH AND METER.

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THERE IS SOME ----- RHYME IN LINE TWENTY-SEVEN.

- A. MASCULINE
- B. FEMININE
- \*C. INTERNAL
- D. END
- E. SIGHT

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LINE THIRTY-TWO IS BEST SUMMARIZED AS

- \*A. WHEN ONE IS GREATLY IN LOVE HE FEELS DISASSOCIATED FROM HIS USUAL STABILITY.
- B. THE HIGHER ONE CLIMBS, THE DIZZIER HE BECOMES BECAUSE THE AIR IS THINNER.
- C. WHEN ONE GETS VERY EXCITED, HE HAS A TENDENCY TO THROW OFF HIS USUAL INHIBITIONS.
- D. THE JOYS THAT ACCRUE WITH ORIGINAL ACADEMIC RESEARCH ARE AKIN TO THE DIZZINESS ENGENDERED BY GREAT HEIGHTS.

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LINE FORTY-FOUR DIFFERS FROM THE LAST LINE OF EVERY SECOND PARENTHETICAL REMARK IN THAT IT

- A. \*NEGATES\* THE MOTION OF THE OTHERS.
- B. \*DOES NOT DEAL WITH\* THE MOTION OF THE OTHERS.
- C. \*REPEATS\* THE MOTION OF THE OTHERS.
- \*D. \*INCLUDES\* THE MOTION OF THE OTHERS.

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\*1X1\* IS AN ..... TITLE FOR THE BOOK FROM WHICH THIS POEM COMES BECAUSE.....

- A. INAPPROPRIATE... \*TWO\* PEOPLE FALL IN LOVE, AND 1X1 EQUALS 1, NOT 2.
- B. INAPPROPRIATE... CARDINAL NUMBERS 1, 2, 3, ETC. HAVE NOTHING TO DO WITH PEOPLE FALLING IN LOVE.
- \*C. APPROPRIATE... WHEN TWO PEOPLE FALL IN LOVE, THEIR LOVE MAKES THEM BECOME ONE.
- D. APPROPRIATE... A POET IS PERFECTLY JUSTIFIED TO USE WHATEVER COMPARISON HE WANTS TO.

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WHICH IS THE \*LEAST\* REASONABLE SUMMARY OF AN IMPORTANT THOUGHT OF THIS POEM?

- A. THE NATURAL LIFE IS SUPERIOR TO THE ARTIFICIAL LIFE.
- \*B. EMOTIONALITY IS SUPERIOR TO RATIONALITY.
- C. THE COMBINATION OF FORCES RESULTS IN THE MORE POWERFUL FORCE HOLDING SWAY.
- D. LOVE OFTEN IGNORES THE CONSTRAINTS OF RATIONALITY.

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IF STUDENT WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE THE FORM  
A PETRARCHIAN SONNET BY IDENTIFYING THE DESCRIPTION OF SUCH A  
SONNET. %17

0417

DIRECTIONS - SELECT THE BEST COMPLETION.

- THE PETRARCHIAN SONNET FORM CONTAINS
- A. ONE OCTAVE AND ONE CONCLUDING COUPLET.
  - B. ONE SESTET AND TWO QUATRAINS.
  - C. TWO SESTETS.
  - D. ONE OCTAVE AND ONE SESTET.

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IF STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF THE MEANING OF  
CAVALIER POETRY BY SELECTING THE CORRECT INTERPRETATION OF A  
LIVEN WORD OR WORDS FROM A CAVALIER POEM. %67

0418

DIRECTIONS - SELECT THE BEST COMPLETION.

1 SIR JOHN SUCKLINGS \*THE CONSTANT LOVER,\* THE WORDS \*OUT UPON  
IT\* IN LINE ONE COULD BE RESTATED IN MODERN LANGUAGE AS

- A. I AM LEAVING THIS ROOM RIGHT NOW
- B. I AM GETTING OUT OF THIS TOWN
- C. LET IT BE KNOWN TO ALL
- D. LETS HIDE OUTSIDE SOMEWHERE

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4 SIR JOHN SUCKLINGS \*THE CONSTANT LOVER,\* THE \*TIME\* IN LINE  
FIVE AND THE WORDS \*CONSTANT LOVER\* IN LINE EIGHT

- A. ARE THE SAME INDIVIDUALS.
- B. ARE NOT THE SAME INDIVIDUALS.
- C. ARE USED INTERCHANGEABLY.
- D. ARE COUSINS.

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4 SIR JOHN SUCKLINGS \*THE CONSTANT LOVER,\* THE WORD \*ERE\* MEANS

- A. BEFORE.
- B. NEVER.
- C. ALWAYS.
- D. AFTER.

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4 LINE FOUR OF SIR JOHN SUCKLINGS \*THE CONSTANT LOVER,\* \*FAIR  
FATHER\* MEANS

- A. IF IT DOES NOT RAIN.
- B. IF CLOUDS DO NOT APPEAR.
- C. IF LOVE REMAINS CONSTANT.
- D. IF LOVE CEASES TO BE.

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4 LINE ELEVEN OF SIR JOHN SUCKLINGS \*THE CONSTANT LOVER,\* THE  
WORD \*STAYS\* MEANS

- A. PRESCRIPTIONS.
- B. SUPPORTS.
- C. LESSONS.
- D. BUSHES.

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IDENTIFYING THE PERIOD DURING WHICH HE WROTE. #10

DIRECTIONS - SELECT THE BEST COMPLETION.

1

IN THE POETRY OF BURNS IS FOUND THE ATTITUDES THAT MARK THE CHANGE FROM THE

- \*A. VICTORIAN AGE TO THE ROMANTIC AGE.
- B. ROMANTIC AGE TO THE CLASSICAL AGE.
- C. MODERN AGE TO THE VICTORIAN AGE.
- D. CLASSICAL AGE TO VICTORIAN AGE.

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THE STUDENT WILL SHOW COMPREHENSION OF BRYANT'S \*THANATOPSIS\* BY IDENTIFYING ELEMENTS FROM THE POEM. #120

0484

DIRECTIONS - SELECT THE BEST COMPLETION.

1

\*THANATOPSIS\* WAS WRITTEN BY

- A. FRANKLIN.
- \*B. BRYANT.
- C. EMERSON.
- D. EDWARDS.

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THE TITLE \*THANATOPSIS\* COMES FROM

- A. FRENCH.
- B. GERMAN.
- \*C. GREEK.
- D. LATIN.

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\*THANATOPSIS\* MEANS CONTEMPLATION OF

- A. LIFE.
- B. HAPPINESS.
- C. BIRTH.
- \*D. DEATH.

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THE POET CITES A POSSIBLE TEACHER IN

- \*A. NATURE.
- B. GOD.
- C. MAN.
- D. HISTORY.

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EVERYONE WILL AGAIN BE RESOLVED TO

- A. SKY.
- \*B. EARTH.
- C. WATER.
- D. GRASS.

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EVERYONE RETIRES IN HIS ETERNAL RESTING PLACE

- A. WITH NO ONE.
- B. WITH KINGS ONLY.
- C. WITH INFANTS ONLY.
- \*D. WITH REPRESENTATIVES OF ALL PEOPLES.

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DECORATIONS OF THE GREAT TOMB OF MAN ARE

- A. REGULAR TOMBSTONES.
- B. CROSSES.
- C. FLAGS.
- \*D. WOODS AND WATERS.

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THE RELATIONSHIP OF THE NUMBER OF THOSE LIVING TO THOSE DEAD IS

- A. EQUAL. 4101608
- \*B. SMALLER. 4101608
- C. LARGER. 4101608
- D. UNCALCUABLE. 4101608

THE POET CLAIMS THAT A LAST SLEEP TAKES

- A. ONLY THE SAD. 4101609
- B. ONLY THE GAY. 4101609
- C. ONLY THE SOLEMN. 4101609
- \*D. EVERYONE. 4101609

THE POET EMPHASIZES THAT ONE SHOULD FACE DEATH

- A. LIKE A QUARRY SLAVE. 4101610
- B. LIKE A POMPOUS KING. 4101610
- C. LIKE A SCARED SOLDIER. 4101610
- \*D. LIKE A SUSTAINED AND SOOTHED PERSON. 4101610

THE POEM ENDS WITH THE THOUGHT THAT ONE SHOULD HAVE

- \*A. TRUST. 4101611
- B. FEAR. 4101611
- C. SKEPTICISM. 4101611
- D. COURAGE. 4101611

THE POET VIEWS THE PREPARATION FOR THE FINAL REST LIKE A NAP ON A COUCH WITH

- A. RESTLESSNESS. 4101612
- B. WAKEFULNESS. 4101612
- \*C. PLEASANT DREAMS. 4101612
- D. VISIONS OF LIFE AFTER DEATH. 4101612

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THE STUDENT WILL COMPREHEND RHYME, METAPHOR, SIMILE, PERSONIFICATION, AND ALLITERATION BY IDENTIFYING EXAMPLES WITHIN THE POEMS \*BALLAD OF HELL\* BY JOHN DAVIDSON AND \*LEE\* BY STEVEN BENET. %50 0493

THE TEACHER DEFINED SATIRE AS A LITERARY MANNER WHICH BLENDS A CRITICAL ATTITUDE WITH HUMOR AND WIT TO THE END THAT HUMAN INSTITUTIONS OR HUMANITY MAY BE IMPROVED. SOMETIMES SEEKING TO CORRECT BY GENTLE AND BROADLY SYMPATHETIC LAUGHTER AND AT OTHER TIMES PAINTING WITH CONTEMPT AND MORAL INDIGNATION THE CORRUPTION OF MEN AND INSTITUTIONS. 0033

IN \*BALLAD OF HELL\* BY JOHN DAVIDSON RHYME IS FOUND

- A. BETWEEN LINES ONE AND TWO. 1846
- \*B. BETWEEN LINES ONE AND THREE. 4101846
- C. WITHIN LINE FIVE. 4101846
- D. WITHIN LINE SIX. 4101846

IN THE SAME POEM A SIMILE IS FOUND IN LINE

- A. FIVE. 1847
- \*B. TEN. 4101847
- C. SEVENTEEN. 4101847
- D. TWENTY-TWO. 4101847

IN THE SAME POEM PERSONIFICATION IS FOUND IN LINE

- \*A. FIVE. 1848
- B. ELEVEN. 4101848

- C. TWELVE.
- D. THIRTEEN.

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IN \*LEE\* BY STEPHEN BENET A METAPHOR IS FOUND IN LINES

- \*A. TWO AND THREE.
- B. THREE AND FOUR.
- C. NINE AND TEN.
- D. FOURTEEN AND FIFTEEN.

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IN THE SAME POEM ALLITERATION IS FOUND IN LINE

- \*A. THIRTY-NINE.
- B. FORTY-ONE.
- C. FORTY-THREE.
- D. SIXTY.

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE CONCERNING THE SONNET TRADITION IN ENGLISH LITERATURE BY IDENTIFYING SIGNIFICANT WORKS, AUTHORS, AND CONVENTIONS. %100

0549

DIRECTIONS-- SELECT THE BEST COMPLETION.

0166

THE FAMOUS SONNET SEQUENCE BY SIR PHILLIP SIDNEY WAS ENTITLED

2097

- A. \*THE COURTIER\*.
- \*B. \*ASTROPHEL AND STELLA\*.
- C. \*HERO AND LEANDER\*.
- D. \*TOTTIEL'S MISCELLANY\*.

TRADITIONALLY, SONNETS WERE ORIGINALLY WRITTEN

2098

- A. FOR FAMOUS STATE OCCASIONS.
- B. FOR RELIGIOUS CELEBRATIONS.
- \*C. IN HONOR OF A BEAUTIFUL WOMAN.
- D. TO GLORIFY WAR.

SIDNEY'S SONNETS WERE WRITTEN

2099

- A. TO CELEBRATE THE DEFEAT OF THE SPANISH ARMADA IN 1588.
- B. TO CELEBRATE THE CORONATION OF ELIZABETH I.
- \*C. TO ENTERTAIN HIS SISTER, THE COUNTESS OF PEMBROKE.
- D. TO SET FORTH SIDNEY'S POLITICAL PHILOSOPHY.

THE GENERAL SUBJECT MATTER TREATED IN MOST SONNETS WAS

2100

- \*A. UNREQUITED LOVE.
- B. RELIGIOUS WORSHIP.
- C. BACCHANALIAN.
- D. PHILOSOPHICAL DISCUSSION.

SHAKESPEARE'S SONNETS WERE DIRECTED TO

2101

- A. THE WAR OF THE ROSES.
- B. WESTMINSTER ABBY.
- C. QUEEN ELIZABETH.
- \*D. A DARK LADY.

THE ENGLISH SONNET TRADITION STEMS FROM

2102

- A. DANTE.
- \*B. PETRARCH.
- C. TETAN.
- D. MEDICE.

\*LOVE IS NOT LOVE WHICH ALTERS WHEN IT ALTERATION FINDS, NOR

2103

BENDS WITH THE REMOVER TO REMOVE...\* IS AN EXAMPLE OF

- \*A. MULTIPLE USE OF WORDS.
- B. BALANCE RESTRAINT.
- C. COMPARISON AND CONTRAST.
- D. SINGLNESS OF EFFECT.

THE CONCLUDING STATEMENT IN AN ELIZABETHAN SONNET IS CALLED

2104

- A. A CLINCHER STATEMENT.
- B. A DENOUMENT SLIDE.
- \*C. A RHYMING COUPLET.
- D. A CONTRASTING ENDING.

A QUATRAIN IS

2105

- \*A. A FOUR LINE SECTION OF A SONNET.
- B. AN ODE STANZA.
- C. A COURTLY DANCE.
- D. A MUSICAL COMPOSITION.

ELIZABETHAN SONNETS AND MODERN \*POP\* SONGS ARE, IN MANY WAYS, ALIKE

2106

- A. IN FORM.
- \*B. IN CONTENT.
- C. IN TONE.
- D. IN RHYME.

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STUDENT WILL DEMONSTRATE UNDERSTANDING OF THE POETS TREATMENT OF THE NEGATIVE TRAIT \*ENVY\* BY SELECTING THE CORRECT INTERPRETATION OF PERTINENT PASSAGES IN POEMS DEALING WITH THE TRAIT. QUESTIONS ARE BASED ON THE POEMS \*RICHARD CORY\* AND \*MINIVER CHEEVEY,\* BY ROBINSON, AND \*LOVE SONG OF J. ALFRED PRUFROCK\* BY ELIOT. \$100

0583

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

0199

IN \*RICHARD CORY\*, THE PHRASE \*...ON THE PAVEMENT...\* IS INTENDED TO SHOW THAT

2334

- A. THE COMMON PEOPLE IN THE SCENE ARE CONSTRUCTION WORKERS.
- B. THE SETTING IS A METROPOLITAN AREA.
- \*C. CORY OCCUPIES A HIGHER LEVEL THAN DO HIS OBSERVERS.
- D. LAHORERS REMAIN SUPPRESSED BY WEALTHY OWNERS.

THE PHRASE \*...WAITED FOR THE LIGHT...\* MEANS THAT

2335

- \*A. THE COMMON PEOPLE WOULD CONTINUE HOPING FOR RELIEF FROM THEIR BURDENS.
- B. THE STREET LAMPS WOULD CREATE FOR THE CITY A DIFFERENT ATMOSPHERE.
- C. WHEN DAWN ARRIVED THE WORKERS PLIGHT WOULD REMAIN UNCHANGED.
- D. THE OBSERVERS WOULD BE AS RICH AS CORY.

THE PHRASE \*...CURSED THE BREAD...\* INDICATES THAT

2336

- A. THE LAHORERS CAN AFFORD ONLY THE CHEAPEST FOODS.
- \*B. THE COMMON PEOPLE WORKED HARD FOR LITTLE REWARD.
- C. THE WORKING CLASSES VIEWED \*BREAD\* AS A SYMBOL OF CORY.
- D. CITY DWELLERS ARE LESS APPRECIATIVE OF FOOD THAN ARE COUNTRY FOLK.

CORY'S SUICIDE REFLECTS THE FOLLOWING ADAGE--

2337

- A. \*NEITHER A BORROWER NOR A LENDER BE.\*
- B. \*IT IS MORE BLESSED TO GIVE THAN TO RECEIVE.\*



\*C. \*THE GRASS IS ALWAYS GREENER ON THE OTHER SIDE OF THE FENCE.\*

D. \*GRASS NEVER GROWS ON A BUSY STREET.\*

MINIVER CHEEVY'S ENVY IS DIRECTED CHIEFLY TOWARD

2338

A. KNIGHTS, COURTIER, AND CAVALIERS.

B. WEALTHY AND TITLED MILITARY MEN.

C. PERSONS WHO DISAGREE WITH HIS VIEWS.

\*D. PERSONS WHO SEEM BETTER OFF THAN HE.

MINIVER, TO SOOTHE HIS TROUBLED MIND, FOUND ESCAPE IN

2339

A. DAYDREAMING ABOUT HEROIC DEEDS.

B. READING THE CLASSICS WITH EMPHASIS ON ANCIENT TIMES.

\*C. POURING LIQUOR DOWN HIS THROAT.

D. TELLING HIS WIFE TO EVERY THIRD PASSER-BY.

ACCORDING TO MINIVER, THE CAUSE OF HIS DISTRESS IS THAT

2340

\*A. HE WAS BORN IN THE WRONG CENTURY.

B. LESS COMPETENT PEOPLE THAN HE WERE RECEIVING HONORS.

C. HE WAS BORN INTO SQUALOR AND DISEASE.

D. HE LOST HIS MONEY BY SPECULATING.

IN \*THE LOVE SONG OF J. ALFRED PRUFROCK,\* THE ENVY IS DIRECTED TOWARD

2341

A. THE READER, TO WHOM PRUFROCK SPEAKS.

B. HIS ROOMMATE, WHO MAKES FRIENDS EASILY.

C. THE GIRL HE SEEKS TO IMPRESS.

\*D. NO SPECIFIC INDIVIDUAL IN THE POEM.

PRUFROCK IS AFRAID TO EXPRESS AFFECTION TO THE OBJECT OF HIS ADMIRATION BECAUSE

2342

\*A. SHE MIGHT MISUNDERSTAND OR BELITTLE HIM.

B. OTHER PEOPLE AT THE PARTY MIGHT RIDICULE HIM.

C. SHE ALREADY HAS A LOVER.

D. HE WILL DIE WITHIN A SHORT WHILE.

PRUFROCK'S SELF-CONSCIOUSNESS ARISES FROM

2343

A. HIS PROXIMITY TO MIDDLE-AGE.

B. HIS WARDROBE OF UNCERTAIN VOGUE.

C. HIS FEAR OF DERISION.

\*D. A COMBINATION OF THE ABOVE THREE.

\*\*\*\*\*

THE STUDENT WILL DEMONSTRATE HIS UNDERSTANDING OF THE POET'S TREATMENT OF THE NEGATIVE TRAIT \*HYPOCRISY\* BY SELECTING THE CORRECT INTERPRETATION OF PERTINENT PASSAGES IN POEMS DEALING WITH THE TRAIT. QUESTIONS ARE BASED ON THE POEMS \*MINIVER CHEEVY\* BY ROBINSON, \*THE UNKNOWN CITIZEN\* BY AUDEN, AND \*STOPPING BY WOODS...\* BY FROST. #6#

0584

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

0200

IN \*MINIVER CHEEVY,\* THE LINES ILLUSTRATING MINIVER'S HYPOCRISY ARE

2344

A. \*MINIVER SIGHED FOR WHAT WAS NOT,

AND DREAMED, AND RESTED FROM HIS LABORS.\*

B. \*MINIVER MOURNED THE RIPE RENOWN

THAT MADE SO MANY A NAME SO FRAGRANT.\*

\*C. \*MINIVER SCORNE THE GOLD HE SOUGHT,

237

BUT SORE ANNOYED WAS HE WITHOUT IT.\*  
 D. \*MINIVER CHEEVEY, A CHILD OF SCORN,  
 GREW LEAN WHILE HE ASSAILED THE SEASONS.\*

IN ITEM #1, THE REASON FOR THE CORRECTNESS OF THE ANSWER IS THAT

2345

- \*A. HYPOCRITES SHOW A DOUBLE STANDARD IN VIEWING A SITUATION.
- B. HYPOCRITES DISPLAY DAYDREAMING AND MALINGERING AS PRIMARY SYMPTOMS.
- C. HYPOCRITES CRITICIZE BUT NEVER SUGGEST IMPROVEMENTS.
- D. HYPOCRITES THINK ABSTRACTLY RATHER THAN CONCRETELY.

CONSIDERING THE THEME OF THE POEM AS A WHOLE, MINIVER IS HYPOCRITICAL BECAUSE

2346

- \*A. HE FINDS BLAME IN SOURCES OTHER THAN HIMSELF.
- B. HE PREFERS ARTISTIC MATTERS TO PRACTICAL MATTERS.
- C. HE ADMIRES THE PAST MORE THAN HE ADMIRES THE PRESENT.
- D. HE NOURISHES ILLUSIONS OF GRANDEUR.

IN AUDEN'S \*THE UNKNOWN CITIZEN,\* THE LINES \*OUR RESEARCHERS INTO PUBLIC OPINION ARE CONTENT THAT HE HELD THE PROPER OPINIONS FOR THE TIME OF YEAR\* INDICATE HYPOCRISY BECAUSE

2347

- A. THE RESEARCHERS ARE POORLY QUALIFIED TO JUDGE OPINIONS.
- B. THE TIME OF YEAR REFERRED TO WAS A TIME OF CRISIS.
- C. THE CONDITION OF THE COUNTRY DID NOT REALLY CHANGE FROM SEASON TO SEASON.
- \*D. THE CITIZEN ABANDONED HIS TRUE FEELINGS FOR THE SAKE OF POPULARITY.

A CURRENT EXPRESSION OF THE MAN'S HYPOCRISY WOULD BE THAT HE IS TRYING TO BE BOTH

2348

- A. LABOR AND MANAGEMENT.
- \*B. A HAWK AND A DOVE.
- C. A SAINT AND A SINNER.
- D. A LEFT-WINGER AND A RIGHT-WINGER.

FROST'S \*STOPPING BY WOODS ON A SNOWY EVENING\* HINTS SLIGHTLY AT HYPOCRISY WITH THE LINE

2349

- A. \*BUT I HAVE PROMISES TO KEEP.\*
- B. \*TO ASK IF THERE IS SOME MISTAKE.\*
- C. \*THE DARKEST EVENING OF THE YEAR.\*
- \*D. \*HIS HOUSE IS IN THE VILLAGE THOUGH.\*

\*\*\*\*\*

STUDENT WILL SHOW UNDERSTANDING OF THE POET'S TREATMENT OF THE TRAIT \*INDECISIVENESS\* BY SELECTING CORRECT INTERPRETATION OF PERTINENT PASSAGES. QUESTIONS ARE BASED ON THE POEMS \*THE ROAD NOT TAKEN\* BY FROST, \*O WHERE ARE YOU GOING\* AND \*IN MEMORY OF W. B. YEATS\* BY AUDEN, AND \*THE LOVE SONG OF J. ALFRED PRUFROCK\* BY ELIOT. %11n

0585

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

0201

IN FROST'S \*THE ROAD NOT TAKEN\* THE POET TAKES AN INDIRECT APPROACH TO THE PROBLEM OF INDECISION BY EMPHASIZING

2350

- A. THE CONSEQUENCES OF INDECISION.
- \*B. THE IMPORTANCE OF RESOLUTION.
- C. THE ABUNDANCE OF SECOND CHOICES.
- D. THE REGRET OVER A WRONG CHOICE.

FROST EMPLOYS WHAT FIGURATIVE DEVICE TO EXEMPLIFY THE IMPORTANCE OF DECISION-MAKING?

2351

- A. FORCED METAPHOR
- \*B. SUSTAINED METAPHOR
- C. ALTERNATING ALLITERATION
- D. IMPLIED SIMILE

WHAT IS IMPLIED BY THE WELL-WORN PATH?

2352

- A. THAT FEWER OBSTACLES LIE IN IT
- B. THAT IT PASSES THROUGH MORE SCENIC AREAS
- \*C. THAT ITS TRAVELERS TEND TO FOLLOW THE CROWD\*
- D. THAT ONLY THOSE WHO MAKE CORRECT DECISIONS USE IT

IN AUDEN'S "WHERE ARE YOU GOING?" THE INDECISIVE PARTY QUESTIONS THE ADVENTURESOME PARTY THRICE. THE POET ANSWERS EACH QUERY

2353

- A. IN EACH STANZA.
- B. IN ODD-NUMBERED STANZAS.
- C. IN EVEN-NUMBERED STANZAS.
- \*D. IN THE FINAL STANZA.

THE WORDS "READER TO RIDER" AND "FEARER TO FARER" CONNOTE

2354

- A. SIMILARITY IN INTEREST REGARDLESS OF OCCUPATION.
- \*B. CONTRAST BETWEEN THE PASSIVE INDECISIVE LIFE AND THE ACTIVE RESOLUTE LIFE.
- C. INTENTIONAL SACRIFICE OF CONTENT FOR METRICAL STRUCTURE.
- D. DOMINANCE OF THE INDECISIVE TYPE OF EXISTENCE OVER THE DECISIVE ONE.

THE FIRST THREE STANZAS COVER, RESPECTIVELY, WHICH OF THE FOLLOWING CONCERNS?

2355

- \*A. DEATH, DELAY, DISEASE
- B. DANGER, DUSK, DREAD
- C. FIRE, FEAR, FAMINE
- D. FATE, FOLLY, FINALITY

THE FINAL STANZA ILLUSTRATES WHICH ONE OF THE FOLLOWING FAMOUS SAYINGS?

2356

- A. "A ROLLING STONE GATHERS NO MOSS."
- \*B. "NOTHING VENTURED, NOTHING GAINED."
- C. "FOR WANT OF A HORSE, THE BATTLE WAS LOST."
- D. "FOOLS RUSH IN WHERE ANGELS FEAR TO TREAD."

THE POET IMPLIES THAT SOCIETY USUALLY PRAISES ONE OF ITS CHIEF CONTRIBUTORS

2358

- A. AT THE HEIGHT OF HIS CAREER.
- \*B. LONG AFTER HIS DEATH.
- C. AFTER HIS AGREEMENT WITH THE MAJORITY.
- D. SHORTLY BEFORE HIS DEATH.

ELIOT'S "LOVE SONG OF J. ALFRED PRUFROCK" EMPLOYS INDECISION THROUGH THE COMMON HUMAN PROBLEM OF

2359

- \*A. EXPRESSING AFFECTION.
- B. CHOOSING A VOCATION.
- C. DECIDING ON ATTIRE.
- D. RESISTING OLD AGE.

WHAT PRUFROCK FAILS TO REALIZE IS THAT MOST OF THE PEOPLE AT THE PARTY ARE

2360

- A. AS APPRECIATIVE OF ART AS HE IS.
- B. OLDER THAN HE BUT ACT YOUNGER.
- C. NOT AS CRITICAL AS THEY SEEM.

... AS UNCERTAIN OF THEMSELVES AS HE IS.

\*\*\*\*\*

STUDENT WILL DEMONSTRATE UNDERSTANDING OF POETS TREATMENT OF THE TRAIT \*STUBBORNNESS\* BY SELECTING CORRECT INTERPRETATION FROM PERTINENT PASSAGES. QUESTIONS ARE BASED ON THE POEMS \*MENDING WALL\* BY FROST AND \*FLAMMONDE\* BY ROBINSON. %60 0586

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE. 0202

AS HIS EXAMPLE OF STUBBORNNESS IN \*MENDING WALL\* FROST USES 2361

- A. THE NARRATOR.
- \*B. THE NEIGHBOR.
- C. THE HUNTERS.
- D. PREHISTORIC MAN.

THE POINTLESSNESS OF THE TRAIT IS SHOWN BY THE 2362

- \*A. LACK OF LIVESTOCK ON BOTH PROPERTIES.
- B. IMBALANCE OF VEGETABLE AND ANIMAL LIFE.
- C. GROWTH OF PINE AND APPLE TREES ON THE SAME LOT.
- D. CARELESSNESS OF HUNTERS CROSSING FIELDS.

TO SATIRIZE THE STUBBORN PARTY FROST EMPLOYS 2363

- A. PERSONIFICATION OF NATURE AS A WALL-BREAKER.
- B. METAPHOR OF STONES AS BREAD LOAVES.
- C. ALLITERATION OF INITIAL CONSONANT \*A.\*
- \*D. SIMILE OF STONE-AGE SAVAGE.

IN ROBINSON'S \*FLAMMONDE\* THE EXAMPLE OF STUBBORNNESS IS 2364

- A. FLAMMONDE HIMSELF.
- B. A \*SHADY LADY.\*
- \*C. TWO CITIZENS.
- D. A BOY OF UNREALIZED TALENT.

THE DISAPPEARANCE OF THE TRAIT IS ACHIEVED BY 2365

- A. THE \*SHADY LADY.\*
- B. THE TALENTED BOY.
- \*C. FLAMMONDE.
- D. THE CITIZENS.

PROOF OF THE \*DEFEAT OF STUBBORNNESS\* IS PROVIDED BY THE ACT OF 2366

- A. CARD PLAYING.
- B. BORROWING.
- \*C. DINING.
- D. STORY \*SWAPPING.\*

\*\*\*\*\*

THE STUDENT WILL DEMONSTRATE AN UNDERSTANDING OF POETS TREATMENT OF THE TRAIT \*INDIFFERENCE\* BY SELECTING CORRECT INTERPRETATION FROM PERTINENT PASSAGES. QUESTIONS ARE BASED ON THE POEMS \*THE UNKNOWN CITIZEN\* AND \*IN MEMORY OF W. B. YEATS\* BY AUDEN, \*OUT, OUT--\* AND \*FIRE AND ICE\* BY FROST, AND \*AN ACRE OF GRASS\* AND \*THE SECOND COMING\* BY YEATS. %130 0587

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE. 0203

IN AUDEN'S \*THE UNKNOWN CITIZEN\* THE FIRST SIGN OF INDIFFERENCE 2367

TOWARD AN INDIVIDUAL IS

- A. THE USE OF LETTERS AND NUMBERS INSTEAD OF A NAME.
- B. THE FACT THAT THE BUREAU OF STATISTICS ANALYZES HUMAN LIFE.
- C. THE INABILITY OF FUDGE MOTORS TO RECOGNIZE HUMAN WORTH.
- D. THE FAILURE TO FIND A MEANS TO MEASURE CONTENTMENT.

THE CHIEF TARGETS OF SOCIAL INDIFFERENCE ARE THE CITIZENS

2368

- A. INCOME AND PROPERTY.
- B. FAMILY AND FRIENDS.
- C. AGENCIES AND INDUSTRIES.
- D. FREEDOM AND HAPPINESS.

AUDEN'S MEMORIAL TO YEATS REFLECTS INDIFFERENCE IN ALL OF THE FOLLOWING PASSAGES \*EXCEPT\*

2369

- A. \*THE PEASANT RIVER WAS UNTEMPTED BY THE FASHIONABLE QUAYS.\*
- B. \*AND THE POOR HAVE THE SUFFERINGS TO WHICH THEY ARE FAIRLY ACCUSTOMED.\*
- C. \*AS ONE THINKS OF A DAY WHEN ONE DID SOMETHING SLIGHTLY UNUSUAL.\*
- D. \*NOW IRELAND HAS HER MADNESS AND HER WEATHER STILL.\*

THE LINE \*FOR POETRY MAKES NOTHING HAPPEN\* TESTIFIES MAINLY TO THE INDIFFERENT ATTITUDE OF

2370

- A. BROKERS AND EXECUTIVES TOWARD ARTISTS.
- B. SOCIETY TOWARD YEATS.
- C. AUDEN TOWARD HIS PROFESSION.
- D. MATERIALISTS TOWARD ANTI-MATERIALISTS.

\*THE WORDS OF A DEAD MAN / ARE MODIFIED IN THE GUTS OF THE LIVING\* SHOWS THAT A POET'S MESSAGE IS

2371

- A. OFTEN DELIBERATELY IGNORED.
- B. OFTEN MISINTERPRETED.
- C. THOROUGHLY DIGESTED BY MANY.
- D. ALTERED TO CONFORM TO CIRCUMSTANCES.

FROST'S \*OUT, OUT--\* SHOWS HOW INDIFFERENCE CAN ARISE FROM

2372

- A. INDEBTEDNESS LEADING TO BANKRUPTCY.
- B. PERMANENT CRIPPLING OF A RELATIVE.
- C. DEATH OF A RELATIVE.
- D. ISOLATION FROM CIVILIZATION.

IN SUCH AN INSTANCE THE TRAIT IS UNAVOIDABLE BECAUSE

2373

- A. LITTLE LOVE EXISTED AMONG FAMILY MEMBERS.
- B. THE FARM LACKED MORE MODERN EQUIPMENT.
- C. NO LARGE POPULATION CENTER WAS NEARBY.
- D. THE FAMILY HAD TO CONTINUE ITS ROUTINE TO SURVIVE.

THE LACK OF OUTWARD REGRET OVER THE INCIDENT INDICATES

2374

- A. SUPPRESSED HATRED EMERGING.
- B. RESIGNATION TO FATE.
- C. SECRET GLADNESS.
- D. LACK OF FEELING.

\*FIRE AND ICE\* CONCEDES THAT THE WORLD WILL END. THE ONLY QUESTION POSED IS

2375

- A. WHEN.
- B. WHERE.
- C. HOW.
- D. WHY.

THE POEM'S DETECTABLE ANALOGY IS

2376





\*A. THE QUESTION IN LINE ONE.

B. LINE TWO.

C. \*STICKILY.\* %LINE 4n

D. LINE FIVE.

E. \*SPIKES.\* %LINE 7n

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\*STICKILY.\* %LINE 4n HAS PARTICULAR FORCE BECAUSE

A. IT IS AN UNUSUAL WORD.

B. IT DOES NOT REFLECT THE REFERENTIAL SITUATION.

\*C. OF THE OPPOSITE PSYCHOLOGICAL CONTEXT SUGGESTED BY LITTLE LEAVES.

D. OF THE ASSONANCE IN THAT LINE OF THE SHORT I SOUND.

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GIVEN THE PSYCHOLOGICAL CONTEXT CREATED BY THE TITLE \*SPRING,\*  
THE MOST \*TYPICAL\* LINE IN THIS POEM IS  
MOST \*USUAL\* LINE IN THIS POEM IS

A. TWO.

B. FIVE.

\*C. EIGHT.

D. TEN.

E. FIFTEEN.

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THE IDEA THAT IS \*MOST\* OPPOSED TO THE MESSAGE OF A TYPICAL POEM  
ABOUT SPRING IS

A. CUP.

B. SUN.

C. FLOWERS.

\*D. DEATH.

E. NATURE.

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C LINES ELEVEN AND TWELVE

A. ARE \*NOT\* PREPARED FOR.

\*B. REFLECT A TRUE PHYSICAL CONTEXT.

C. REFLECT A \*TRUE\* PHYSICAL CONTEXT.

D. REFLECT A \*USUAL\* PSYCHOLOGICAL CONTEXT.

E. ARE A CONTRADICTION OF THE POEMS MESSAGE.

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THE LINES WHICH EXPRESS THE POETS ATTITUDE \*BY MEANS OF  
NEGATIVE WORDS\* ARE

A. ONE, FIVE AND SEVENTEEN.

B. ONE, TWO AND THREE.

\*C. NINE, TEN AND SIXTEEN.

D. ONE, EIGHT AND TEN.

E. EIGHT, TWELVE AND THIRTEEN.

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THE PHRASE \*A FLIGHT OF UNCARPETED STAIRS\* IS APPROPRIATE FOR THE  
POETS MESSAGE BECAUSE

A. THE REFERENT IS FOUND IN EACH SPRING SCENE.

B. THE THOUGHTS ARE FRAGMENTARY.

C. THE PHRASE IS NOT CONVENTIONALLY POETIC.

\*D. \*STAIRS\* IS NOT TO BE UNDERSTOOD REFERENTIALLY.

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THE TWO WORDS IN LINE EIGHTEEN THAT OPPOSE THE USUAL PSYCHO-  
LOGICAL CONTEXT OF A POEM ABOUT SPRING ARE

A. COMES, IDIOT.

\*B. IDIOT, BABBLING.

C. BABBLING, STREWING.

D. STREWING, FLOWERS.

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE SHORT STORY  
\*THE SNIPERS\* BY COMPLETING ITEMS ABOUT PLOT, SETTING, AND  
CHARACTER. \*7n

0390

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE STORY IS SET IN

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- A. OCONNELL, IRELAND.
- \*B. DUBLIN, IRELAND.
- C. LIFFEY, IRELAND.
- D. LONDON, ENGLAND.
- E. OCONNEL, ENGLAND.

THE SNIPER WAS A

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- \*A. YOUNG STUDENT.
- B. YOUNG DROP-OUT.
- C. MIDDLE-AGED PROFESSOR.
- D. MIDDLE-AGED DOCTOR.
- E. MIDDLE-AGED POLITICIAN.

IN THE COURSE OF THE STORY, THE SNIPER KILLS .... PEOPLE.

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- A. TWO
- \*B. THREE
- C. FOUR
- D. FIVE
- E. SIX

EVERY TIME HE KILLS SOMEONE, THE SNIPER FEELS

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1044  
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- A. EXALTIATION.
- B. DESPAIR.
- C. RELIEF.
- D. AGONY.
- \*E. NONE OF THESE.

ON THE WAY OVER TO SEE HIS LAST VICTIM, THE SNIPER IS

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- \*A. FIRED UPON.
- B. WOUNDED.
- C. KILLED.
- D. CAPTURED.
- E. STABBED.

THE FINAL VICTIM IS THE SNIPERS

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- A. FATHER.
- B. SON.
- \*C. BROTHER.
- D. FRIEND.
- E. MOTHER.

THE WAR IN WHICH THIS STORY IS SET IS

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- A. THE LAST NAPOLEONIC WAR.
- B. WORLD WAR I.
- C. WORLD WAR II.
- \*D. IRISH CIVIL WAR.
- E. IRISH - ENGLISH WAR OF 1880.

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THE STUDENT WILL SHOW COMPREHENSION OF THE TERMS \*PROTAGONIST\*,  
\*ANTAGONIST\*, \*CONFLICT\*, \*POINT OF VIEW\*, AND \*CLIMAX\* BY.

0391

IDENTIFYING THESE TERMS IN \*THE SNIPERS.\* #50

DIRECTIONS - SELECT THE BEST COMPLETION.

1

PART TWO - LITERARY TERMS

THE PROTAGONIST IS THE

- \*A. REPUBLICAN SNIPER.
- B. SNIPER ON THE OTHER SIDE.
- C. MACHINE GUNNER.
- D. OLD WOMAN.
- E. AUTHOR.

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THE ANTAGONIST IS THE

- A. REPUBLICAN SNIPER.
- \*B. SNIPER ON THE OTHER SIDE.
- C. MACHINE GUNNER.
- D. OLD WOMAN.
- E. AUTHOR.

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THE CONFLICT WHICH IS \*MOST\* IMPORTANT \*CONSIDERING THE ACTION\* IS THE CONFLICT BETWEEN THE REPUBLICAN SNIPER AND

- A. THE MACHINE GUNNER.
- B. THE OLD WOMAN.
- C. THE OTHER SNIPER.
- \*D. HIS OWN FEELINGS.

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THE POINT OF VIEW OF THIS STORY IS

- A. FIRST PERSON.
- B. \*PURE\* THIRD PERSON OBJECTIVE.
- C. \*MODIFIED\* THIRD PERSON OBJECTIVE.
- \*D. THIRD PERSON OMNISCENT.

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THE CLIMAX OF THE STORY IS THE

- A. SHOOTING OF THE OLD WOMAN.
- B. KILLING OF THE MACHINE GUNNER.
- \*C. KILLING OF THE SECOND SNIPER.
- D. WOUNDING OF THE REPUBLICAN SNIPER.

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THE STUDENT WILL SHOW COMPREHENSION OF VOCABULARY WORDS IN \*THE SNIPER\* BY SELECTING SYNONYMS FOR THE VOCABULARY WORDS. #40

0392

DIRECTIONS - SELECT THE BEST SYNONYM FOR THE UNDERLINED WORD.

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\*RELEAGURED\*

- A. CONQUERED
- \*B. ENCIRCLED
- C. VICTORIOUS
- D. INSIPID
- E. ENTREATED

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\*ASCETIC\*

- A. ARROGANT
- B. HOSTILE
- \*C. SELF-DENYING
- D. THOUGHT-PROVOKING
- E. MERCY-INVOKING

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PARAPET

- A. PISTOL
- \*B. ROOF DECORATION
- C. PRECIPICE
- D. BATTLE PLAN
- F. ORGANIZATION

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\*PAROXYSM\*

- A. ENDURING CONTRACTION
- B. REFLEX
- C. EXTENTION
- D. MILD SETBACK
- \*F. SPASM

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THE STUDENT WILL ANALYZE THE DICTION IN THE SHORT STORY \*THE SNIPERS\* BY EXAMINING PASSAGES FROM THE STORY TO DETERMINE THE AUTHOR'S STYLISTIC PURPOSE AND BY EXAMINING REVISIONS OF THE PASSAGES TO DISTINGUISH BETWEEN AND IDENTIFY THE EFFECTIVE USE OF WORDS AND IMAGES IN EACH. %9

0393

DIRECTIONS - IT IS WIDELY AGREED IN MODERN THEORY OF FICTION THAT IT IS MORE EFFECTIVE TO \*SHOW\* THE READER A SITUATION AND LET HIM DRAW HIS OWN CONCLUSIONS THAN TO DRAW THE CONCLUSIONS FOR HIM. FOR THE NEXT ITEMS, DECIDE WHETHER O FLAHERTY WAS \*TELLING\* OR \*SHOWING,\* AND SELECT A REASONABLE SUPPORT FOR YOUR DECISION.

0055

IN THE SENTENCE \*HIS FACE WAS THE FACE OF A STUDENT--THIN AND ASCETIC, BUT HIS EYES HAD THE COLD GLEAM OF THE FANATIC\* WHICH WORDS INDICATE THAT O FLAHERTY IS MAKING CONCLUSIONS FOR THE READER

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- A. THIN ... ASCETIC
- \*B. THE FACE OF A STUDENT... ASCETIC ... COLD GLEAM OF THE FANATIC
- C. THE FACE OF A STUDENT ... THIN AND ASCETIC ... COLD GLEAM OF THE FANATIC
- D. ASCETIC ... COLD GLEAM OF THE FANATIC

THE SENTENCE \*ALMOST IMMEDIATELY, A BULLET FLATTENED ITSELF AGAINST THE PARAPET...\* IS PARTICULARLY LIKELY TO INVOLVE THE READER BECAUSE

- A. IT IS SHORTER THAN MOST OF THE SENTENCES.
- B. OF THE AFFECTIVE CONNOTATIONS OF THE WORD BULLET.
- \*C. OF THE PERSONIFICATION OF THE BULLET.
- D. OF THE URGENCY SUGGESTED BY IMMEDIATELY.

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DIRECTIONS - READ THE FOLLOWING SENTENCES. SELECT THE CORRECT ANSWER FROM THE ALTERNATIVES BASED UPON THESE SENTENCES.

0056

ORIGINAL - HE WANTED TO FIRE, BUT HE KNEW IT WAS USELESS. HIS BULLETS WOULD NEVER PIERCE THE STEEL THAT COVERED THE GREY MONSTER.

REVISION - HE TOOK AIM, BUT LET THE RIFLE BACK DOWN TO THE ROOF. THE ARMOR PLATE WAS EIGHT INCHES THICK.



\*HE WANTED TO FIRE\* IS ..... EFFECTIVE, USING THE DEFINITION OF \*EFFECTIVE\* STATED IN THE DIRECTIONS, THAN \*HE TOOK AIM\* BECAUSE .....

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- A. MORE ..... WHAT MATTERS IS HOW PEOPLE FEEL INSIDE.
- B. MORE ..... A LONGER PHRASE, EVEN OF ONE WORD, DEMANDS GREATER READER ATTENTION.
- \*C. LESS ..... WANTING IS NOT VERIFIABLE, TAKING AIM IS.
- D. LESS ..... THE SHORTER PHRASE, EVEN ONE WORD SHORTER, HAS GREATER IMPACT.
- E. EQUALLY ..... NEITHER ACTION IS SPECIFICALLY OBSERVABLE.

THE WORD \*KNEW\* IN THE ORIGINAL, IN TERMS OF EFFECTIVENESS DEFINED IN THE DIRECTIONS WHICH OPENED THIS SECTION, IS LIKE WHAT OTHER VERB IN THE ORIGINAL

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- \*A. WANTED
- B. FIRE
- C. WAS
- D. WOULD PIERCE
- E. COVERED

THE \*ESSENTIAL\* DIFFERENCE BETWEEN THE SECOND SENTENCE OF THE ORIGINAL AND THE SECOND SENTENCE OF THE REVISION IS

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4101062

- A. THE ORIGINAL IS LONGER.
- B. THE ORIGINAL IS MORE SPECIFIC.
- C. THE ORIGINAL IS MORE EFFECTIVE.
- \*D. THE ORIGINAL MAKES THE CONCLUSION FOR THE READER.
- E. THE REVISION IS CLEARER.

IN THE ORIGINAL THE WORD \*MONSTER\*

4101063  
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4101063

- A. IS SPECIFIC.
- \*B. IMPLIES AN AUTHOR CONCLUSION.
- C. PRESENTS VERIFIABLE EVIDENCE TO THE READER.
- D. IN NON-COMMUNICATIVE.

DIRECTIONS - SELECT THE BEST COMPLETION.

1

WHEN THE SNIPER SAW THAT THE OTHER SNIPER WAS HIS BROTHER,

\*BROTHER\* MEANS

4101064  
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- A. LITERAL BROTHER, I.E., SON OF HIS FATHER AND MOTHER.
- B. FELLOW MAN.
- \*C. BOTH A AND B.

THE BEST STATEMENT OF THEME IS

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4101065

- A. WAR IS A GLORIOUS ADVENTURE THAT ONLY DIMS SOMEWHAT WHEN ONE IS CONFRONTED WITH SOME ATROCITIES.
- \*B. WAR SEEMS A GLORIOUS ADVENTURE UNTIL ONE IS CONFRONTED WITH THE ATROCITIES.
- C. WAR IS A TOTAL ABOMINATION AND HAS NOTHING TO RECOMMEND IT.
- D. UNLESS ONE IS VERY ALERT, HE WILL DAMAGE HIS BROTHER.
- E. THE GOOD SOLDIER IS THE ONE WHO CAN DENY HIS SENSITIVITIES AND FOLLOW ORDERS.

IF YOU WERE COMPELLED TO DEFEND THE ATTITUDE CHANGE OF THE OTHER SNIPER, YOU COULD MOST EFFECTIVELY SAY

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4101066

- A. WHEN ONE TOTALS UP KILLINGS, THE LAST ONE IS ALWAYS MORE UPSETTING THAN THE FIRST.
- B. THE CHANGE IN ATTITUDE IS COMPLETELY UNWARRANTED. THERE IS NO DEFENSE.
- \*C. WHEN SOMEONE FIGHTS YOU ON EQUAL TERMS, YOU RESPECT HIS ABILITY AND SENSE HIS INDIVIDUALITY.
- D. THE LACK OF FOOD AND THE DAY IN THE HOT SUN DROVE THE SNIPER

TEMPORARILY OUT OF HIS SENSES.

4101066

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THE STUDENT WILL RECALL THE PLOT OF ROJERS SHORT STORY  
\*FISHERMAN\* BY CORRECTLY COMPLETING ITEMS REGARDING THE PLOT. %90

0409

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE SETTING OF ROJERS STORY \*FISHERMAN\* IS THE

4101208

A. GRAND BANK OFF OF NEWFOUNDLAND.

4101208

H. SEA JUST OFF THE COAST OF FINLAND.

4101208

\*C. ARTIC OCEAN.

4101208

D. SKARET SOUND.

4101208

E. COVE OF GREENLAND.

4101208

THERE ARE ..... SONS IN THE SKARET FAMILY.

4101209

A. ONE

4101209

B. TWO

4101209

C. THREE

4101209

\*D. FOUR

4101209

F. FIVE

4101209

IN THE SUMMER, THE SKARETS

4101210

\*A. FARM.

4101210

B. FISH.

4101210

C. ARE MERCHANTS.

4101210

D. ARE WOODWORKERS.

4101210

E. MEND THEIR NETS.

4101210

ANDREAS SKARET HAS BEEN A FISHERMAN FOR APPROXIMATELY .... YEARS.

4101211

A. TWENTY

4101211

B. THIRTY

4101211

\*C. FORTY

4101211

D. FIFTY

4101211

F. SIXTY

4101211

MRS. SKARET

4101212

A. IS DEAD.

4101212

B. ACCOMPANIES HER FAMILY TO THE FISHING STATION.

4101212

\*C. REMAINS AT HOME IN THE WINTER.

4101212

D. HAS GONE TO LIVE IN OSLO.

4101212

THE SKARET BOYS INDICATE THAT THEY ARE IGNORANT OF MEDICAL  
SCIENCE WHEN THEY

4101213

4101213

\*A. MAKE ANDREAS DRINK TURPENTINE.

4101213

B. INSIST ANDREAS BATHE IN THE OCEAN.

4101213

C. MAKE A BREW OF COFFEE AND TOBACCO.

4101213

D. LET THE FIRE GO OUT.

4101213

THEY LOSE THEIR WAY GOING HOME BECAUSE

4101214

A. ISAK IS A BAD SAILOR.

4101214

\*B. THE BLIZZARD CONCEALS THE SHIFTING OF THE WIND.

4101214

C. KARL DISTRACTS ISAK BY INSISTING ON AIDING ANDREAS.

4101214

D. NONE OF THE BOYS HAS MADE THIS TRIP BEFORE.

4101214

ONE OF THE BOYS SUGGESTS THAT ANDREAS MIGHT HAVE

4101215

A. PLEURISY.

4101215

B. RHEUMATISM.

4101215

C. PYORRHEA.

4101215

\*D. PNEUMONIA.

410121

AS SOON AS THEY TIE UP THE BOAT AT THE END OF THE DAY, THE ENTIRE FAMILY

4101216

A. GOES INTO THE CARIN FOR HOT SOUP.

4101216

B. GOES VISITING ON THE ISLAND.

4101216

C. GOES INTO TOWN.

4101216

D. HELPS OTHER FISHERMEN UNLOAD.

4101216

\*E. BEGINS CLEANING THE DAYS CATCH.

4101216

4101216

\*\*\*\*\*

THE STUDENT CAN APPLY TERMS OF LITERARY ANALYSIS TO THE SHORT STORY \*FISHERMAN\* BY JOHRAN BOJER BY IDENTIFYING THESE TERMS IN REFERENCE TO THE SHORT STORY. --#10#

0410

DIRECTIONS - SELECT THE BEST COMPLETION.

1

PART TWO - LITERARY TERMS

4101218

4101218

4101218

THE PROTAGONIZING FORCE IS BEST EXPRESSED BY

4101218

\*A. ANDREAS.

4101218

B. ISAK.

4101218

C. KARL.

4101218

D. THEIR IGNORANCE.

4101218

E. NATURE.

4101218

THE ANTAGONIZING FORCE IS BEST EXPRESSED BY

4101219

A. ANDREAS.

4101219

B. ISAK.

4101219

C. KARL.

4101219

D. THEIR IGNORANCE.

4101219

\*E. NATURE.

4101219

THE CLIMAX OF THE STORY IS

4101220

A. ANDREAS BECOMING ILL.

4101220

B. THE BLIZZARD.

4101220

\*C. THE BOAT WRECK.

4101220

D. THE FINDING OF THE BODIES.

4101220

E. THE RETURN TO MOTHER.

4101220

THE PRIMARY MEANS OF CHARACTERIZATION EMPLOYED BY ROJER IS

4101221

A. AUTHOR INTRUSION.

4101221

\*B. WHAT THE CHARACTERS DO.

4101221

C. WHAT THE CHARACTERS SAY ABOUT THEMSELVES.

4101221

D. WHAT THE CHARACTERS SAY ABOUT EACH OTHER.

4101221

THE VAST MAJORITY OF THIS STORY IS

4101222

\*A. NARRATION OF EVENTS.

4101222

B. DESCRIPTION OF PLACE.

4101222

C. DIALOGUE.

4101222

D. AUTHOR COMMENT.

4101222

THE POINT OF VIEW FROM WHICH THIS STORY IS WRITTEN IS

4101223

A. FIRST PERSON.

4101223

B. THIRD PERSON OBJECTIVE.

4101223

C. THIRD PERSON OMNISCIENT.

4101223

D. SECOND PERSON.

4101223

\*E. MODIFIED THIRD PERSON OBJECTIVE.

4101223

|                               |         |
|-------------------------------|---------|
| THE MAJOR CONFLICT IS BETWEEN | 4101224 |
| A. ANDREAS AND HIS SONS.      | 4101224 |
| B. KARL AND ISAK.             | 4101224 |
| C. IGNORANCE AND WISDOM.      | 410122  |
| *D. THE SKARETS AND NATURE.   | 410122  |

|                                                           |         |
|-----------------------------------------------------------|---------|
| THE BOYS ARE .... THEIR ENVIRONMENT IN THAT THEY ARE .... | 4101225 |
| A. SHAPED BY .... COLD AND UNFEELING.                     | 4101225 |
| B. SHAPED BY .... PRACTICAL AND EFFICIENT.                | 4101225 |
| *C. *NOT* SHAPED BY .... CRUEL, RATHER THAN INDIFFERENT.  | 4101225 |
| D. *NOT* SHAPED BY .... INDIFFERENT, RATHER THAN CRUEL.   | 4101225 |

|                                |         |
|--------------------------------|---------|
| THE *PERSONA* OF THE AUTHOR IS | 4101226 |
| A. ANDREAS.                    | 4101226 |
| B. ISAK.                       | 4101226 |
| C. KARL.                       | 4101226 |
| *D. THERE IS NO *PERSONA*.     | 4101226 |

|                                               |         |
|-----------------------------------------------|---------|
| THE INTRODUCTORY PARAGRAPH OF THE STORY.      | 4101227 |
| A. *EMPHASIZES* THE PRESENCE OF HARSH NATURE. | 4101227 |
| B. *PRESENTS* THE ANTAGONIZING FORCE.         | 4101227 |
| C. *SUGGESTS* THE MAJOR CONFLICT.             | 4101227 |
| *D. DOES ALL OF THESE.                        | 4101227 |

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|                                                                                                                                                              |      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| THE STUDENT WILL SHOW COMPREHENSION OF STYLISTIC TECHNIQUES OF JOHANN ROGER IN HIS SHORT STORY *FISHERMAN* BY INTERPRETING DIALOGUE FROM THE SHORT STORY. %4 | 0411 |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|------|

|                                                          |      |
|----------------------------------------------------------|------|
| I. YOU HAD BETTER GO IN AND PREPARE SOMETHING HOT, KARL. | 0108 |
|----------------------------------------------------------|------|

|                                                               |         |
|---------------------------------------------------------------|---------|
| II. IS SUPPER READY? IT WOULD FEEL GOOD TO EAT SOMETHING HOT. | 4101228 |
|---------------------------------------------------------------|---------|

|                                                                     |         |
|---------------------------------------------------------------------|---------|
| III. DID YOU FASTEN THE BOAT PROPERLY? WE MAY HAVE A STORM TONIGHT. | 4101228 |
|---------------------------------------------------------------------|---------|

|                                                                                                            |         |
|------------------------------------------------------------------------------------------------------------|---------|
| IV. THE THREE ELDER SONS CONTINUED THEIR MEAL FOR SOME TIME BEFORE MUMBLING, H-M, WHICH WAS MEANT FOR YES. | 4101228 |
|------------------------------------------------------------------------------------------------------------|---------|

|                                                      |         |
|------------------------------------------------------|---------|
| THE SKARETS ARE BEST CHARACTERIZED AS                | 4101228 |
| A. EXTREMELY LOQUACIOUS.                             | 4101228 |
| B. COLD AND UNFEELING TOWARD EACH OTHER.             | 4101228 |
| C. NOT INTERESTED IN COMMUNICATING WITH ONE ANOTHER. | 4101228 |
| *D. SPEAKING ONLY ON MATTERS OF PRACTICAL NECESSITY. | 4101228 |

|                                                      |         |
|------------------------------------------------------|---------|
| COMMENT ONE INDICATES THAT KARL IS                   | 4101229 |
| A. LOOKED UPON WITH DISFAVOUR.                       | 4101229 |
| B. VIEWED AS ONLY CAPABLE OF DOING THE MENIAL TASKS. | 4101229 |
| C. HELD IN SPECIAL FAVOR AND GETS TO WARM UP FIRST.  | 4101229 |
| *D. NONE OF THESE.                                   | 4101229 |

|                                                                       |         |
|-----------------------------------------------------------------------|---------|
| COMMENT TWO MAKES REFERENCE TO THE THEME OF *FISHERMEN* IN THAT       | 4101230 |
| A. SELFISH, NARROW MINDED PEOPLE THINK ONLY OF THEIR IMMEDIATE NEEDS. | 4101230 |
| B. FOOD IS THE GREATEST NECESSITY OF HUMAN LIFE.                      | 4101230 |

- \*C. PEOPLE RESPOND TO THE HARDSHIPS IMPOSED BY THEIR ENVIRONMENTS.
- D. PEOPLE WHO LIVE OUTDOORS CANNOT HAVE DEEP EMOTIONAL ATTACHMENTS.

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COMMENT FOUR IS THE RESPONSE TO COMMENT THREE AND INDICATES THAT THE SONS

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- A. ARE ANGRY WITH ANDREAS.
- B. ARE INDIFFERENT TO ANDREAS.
- C. DO NOT RESPECT ANDREAS.
- D. ARE THINKING ABOUT THEIR MOTHER.
- \*E. ARE TOO TIRED TO HOLD A CONVERSATION.

\*\*\*\*\*

THE STUDENT WILL SHOW COMPREHENSION OF THE STYLISTIC TECHNIQUE OF BOJER IN THE SHORT STORY \*FISHERMAN\* BY IDENTIFYING THE TECHNIQUE USED BY THE AUTHOR. %4

0412

DIRECTIONS - SELECT THE ANSWER WHICH BEST COMPLETES THE SENTENCE.

THE SENTENCES \*THE ... BROTHERS SNORED APACE, DEAD TIRED, AND CARRYING ON THEIR DREARY WORK EVEN IN THEIR DREAMS. THEY WERE RIDING ON HIGH-CRESTED WAVES. THEY WERE HAULING NETS. THEY CRIED OUT LOUDLY\* ... REPRESENTS

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- A. A PRESERVATION OF THE OBJECTIVE POINT OF VIEW.
- B. A MOVEMENT TOWARD THE OBJECTIVE POINT-OF VIEW.
- C. A PRESERVATION OF THE OMNISCIENT POINT OF VIEW.
- \*D. A MOVEMENT TOWARD THE OMNISCIENT POINT OF VIEW.

AFTER THE YOUNGEST SON HAS CHECKED ON ANDREAS CONDITION, THE ELDEST SAID \*NO CHANCE OF FATHER LENDING A HAND\* THIS COMMENT

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- A. REVEALS THE ELDEST AS HARD-HEARTED AND SELFISH.
- \*B. EXPRESSES THE SINGLE-MINDED CONCERN OF THE GROUP FOR SURVIVAL.
- C. EXPRESSES ISAKS HATE OF KARL.
- D. EXPRESSES ISAKS JEALOUSLY OF KARL.

BOJERS TECHNIQUE OF NOT REFERRING TO HIS CHARACTERS BY NAME HAS ALL OF THE FOLLOWING EFFECTS \*EXCEPT\*

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- A. DEPERSONALIZING THEM.
- B. MAKING THEM INTERCHANGABLE.
- C. EMPHASIZING THEIR SUBJECTION TO THE ELEMENTS.
- D. EMPHASIZING THEIR MUTUAL REGARD.
- \*E. EMPHASIZING THEIR UNION AS A WORKING GROUP.

THE WAY IN WHICH THE BODIES OF ANDREAS AND THE SECOND BROTHER WERE FOUND IS \*ONE OF THE FIRST INDICATIONS\* THAT

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4101235

- A. NATURE WAS THE FINAL VICTOR.
- B. THE BOYS CARED ABOUT THEIR FATHER.
- \*C. THE SKARETS HAD A PARTIAL VICTORY OVER NATURE.
- D. THE SECOND BROTHER LOVED HIS FATHER THE MOST.

\*\*\*\*\*

THE STUDENT WILL ANALYZE A GIVEN SET OF THEMES FOR \*FISHERMEN\* BY BOJER. HE WILL THEN IDENTIFY SELECTIONS FROM THE STORY TO SUPPORT ONE OF THESE POSSIBLE THEMES. HE THEN WILL ANALYZE THESE THEMES TO DETERMINE WHICH WAS BOJERS THEME. %11

0413



DIRECTIONS - FOLLOWING ARE FIVE STATEMENTS PROPOSING THE THEME OF FISHERMEN. EACH OF THE FOLLOWING SIX ITEMS IS SUPPORT FOR \*ONE\* OF THE STATEMENTS. SELECT THAT THEME WHICH IS \*MOST COMPLETELY\* ASSOCIATED WITH EACH ITEM.

0063

A. WHEN ONE IS SUBJECTED TO CONSTANT ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT, HE NO LONGER PRESERVES THE SOCIAL AMENITIES IN HIS DAILY LIFE.

B. CLOSE ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT MAKES ONE BECOME SELFISH AND UNCONCERNED ABOUT THE WELFARE OF OTHERS.

C. CLOSE ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT DEVELOPS THE ABILITY OF AN INDIVIDUAL TO SURVIVE.

D. CLOSE ASSOCIATION WITH A HARSH NATURAL ENVIRONMENT PRODUCES NO NECESSARY RESULTS IN AN INDIVIDUAL.

E. EVEN THOUGH HE IS CONSTANTLY ASSOCIATED WITH A HARSH NATURAL ENVIRONMENT, AN INDIVIDUAL IS ABLE TO PRESERVE STRONG PERSONAL EMOTIONAL BONDS WITH OTHERS.

THE WIND DROVE SLEET AND SALT SPRAY OVER THEM, BUT THE FIVE FISHERMEN TURNED THEIR BACKS UPON IT, THEIR KNIVES WORKING, AND THE FISH BLOOD RUNNING FREELY. \*C

4101236  
410123

WHEN FINALLY SEATED ABOUT THE SMOKING FISH-OIL LAMP, THEY WERE TOO TIRED TO SPEAK. \*A

4101237  
4101237

ARE YOU ILL, FATHER? \*F

4101238

THE OTHERS ENTERED, MAKING A GREAT DEAL OF NOISE WHILE UNDRRESSING AMONG CHAIRS AND BOXES. \*B

4101239  
4101239

IT HURT HIS ACHING HEAD, BUT IT DID NOT OCCUR TO HIM FOR A MOMENT TO ASK THEM TO BE MORE QUIET. \*E

4101240  
4101240

.....THEN THE THIRD, TREADING SOFTLY IN THE SLIPPERY ROCKS, NURSING HIS FATHER IN HIS ARMS AS IF HE WERE A BABY. \*E

4101241  
4101241

THREE OF THE STATEMENTS THAT INTRODUCE THIS SECTION ARE UNDOUBTABLY TRUE, AND A FOURTH MAY BE. WHICH STATEMENT, \*TAKING INTO ACCOUNT THE FALLING ACTION AND CONCLUSION,\* DO YOU THINK BOJER WOULD ACCEPT AS A STATEMENT OF THEMED \*E

4101242  
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4101242

THE PERSON WHO SAYS THAT THE BOYS WERE VERY CRUEL TO THEIR FATHER MAY DECIDE THAT STATEMENT \*A\* IS BOJERS THEMATIC STATEMENT. CONFESS THAT HE IS CONFUSING STATEMENT \*A\* WITH STATEMENT .... \*B

4101243  
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4101243

THE ONE STATEMENT THAT IS THE \*LEAST\* REASONABLE AS REFLECTING BOJERS POSITION IS..... \*D

4101244  
4101244

SELECT THE COMMENT WHICH \*BEST\* EXPRESSES THE RELATIONSHIP OF THE THEME STATEMENTS THAT INTRODUCE THIS SECTION.

4101245  
4101245

- A. ALL ARE REASONABLE AND COULD BE HELD SIMULTANEOUSLY. 4101245
- \*B. ALL BUT ONE ARE REASONABLE AND COULD BE HELD SIMULTANEOUSLY. 4101245
- C. STATEMENT \*A\* MEANS THE SAME THING AS STATEMENT \*B\*. 4101245
- D. STATEMENT \*A\* CONTRADICTS STATEMENT \*E\*. 4101245
- F. STATEMENT \*C\* BEST EXPRESSES THE CONDITION OF THE SONS, BUT NOT OF ANDREAS. 4101245

- THE READER KNOWS THAT EACH BOY ..... FOR HIS FATHER BECAUSE .....
- \*A. CARED DEEPLY ... EACH SACRIFICED SOMETHING FOR HIM. 4101246
  - B. CARED DEEPLY ... EACH ONE SAID HE LOVED HIS FATHER. 4101246
  - C. DID \*NOT\* CARE ... EACH WAS RUDE WHEN ANDREAS WAS SICK. 4101246
  - D. DID \*NOT\* CARE ... THEY CLEANED THE FISH BEFORE ATTENDING TO ANDREAS. 4101246

\*\*\*\*\*

THE STUDENT WILL INTERPRET THE WORD CHOICE IN HOWARD MOSS  
\*BURNING LOVE LETTERS\* BY IDENTIFYING THE CORRECT CONNOTATIVE  
MEANING OF VARIOUS WORDS IN THE POEM. %3 0466

FIRE THAT CANCELS ALL THAT IS  
DEVOURS PAPER AND PEN,  
AND MAKES OF THE HEARTS HISTORIES  
A COLD HEARTH WARM AGAIN,  
IT COULD AS WELL CONSUME A BRANCH,  
BLANK PAPER OR BLACK COAL  
THAT NOW IN ASHY AVALANCHE,  
SCATTERS THE HEART WHOLE. 4101474

- IN LINE TWO, THE AUTHOR CHOSE THE WORD, \*PEN\* BECAUSE
- A. THE PEN THAT WAS USED TO WRITE THE LOVE LETTERS IS BEING BURNED, TOO. 4101474
  - B. THE PEN IS REWRITING THE HEARTS HISTORIES. 4101474
  - \*C. PAPER AND PEN IS A MORE POETIC WAY OF SAYING STATIONERY. 1474
  - D. THE WORD \*PEN\* SOUNDS MUCH BETTER THAN THE WORD \*PENCIL\*, AND PENS TAKE LONGER TO BURN THAN PENCILS DO. 1474

- IN LINE SIX, MOSS USED THE WORD \*BLACK\* TO DESCRIBE COAL. SINCE THIS WAS NOT A NECESSARY WORD BECAUSE COAL IS BY DEFINITION BLACK, MOSS MUST HAVE USED BLACK TO
- A. SHOW THAT IT WAS EVIL\*BLACK\* TO BURN THE LOVE LETTERS. 4101475
  - \*B. CONTINUE HIS USE OF ALLITERATION IN THAT LINE. 4101475
  - C. SHOW THAT WHAT IS NEEDED TO MAKE A COLD HEARTH WARM AGAIN IS GOOD, BLACK COAL. 4101475
  - D. FORESHADOW THE ASHY AVALANCHE TALKED ABOUT IN LINE SEVEN. 4101475

- IN LINE EIGHT, MOSS CHOSE THE WORD \*SCATTERS\* TO SHOW THAT
- A. THE HEART WAS BURIED UNDER THE AVALANCHE OF SADNESS. 4101476
  - B. THE AVALANCHE OF SADNESS NOT ONLY BURIED THE HEART, BUT FIRST BROKE IT INTO MANY TINY PIECES. 4101476
  - C. THE PIECES OF THE HEART WERE STREWN UNDERNEATH THE AVALANCHE OF ASHES. 4101476
  - \*D. NOT ONLY WAS THE HEART BURIED UNDER THE ASHES, BUT TO MAKE IT SEEM EVEN MORE DEAD, THE HEART WAS SCATTERED INTO PIECES. 4101476

\*\*\*\*\*

THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERM \*SUPPORTING  
CONFLICT\* BY SELECTING ONE CONFLICT FROM A LIST OF INCIDENTS THAT 0494

SUPPORTS THE INITIAL CONFLICT IN THE STORY \*GOD SEES THE TRUTH,  
BUT WAITS\* BY TOLSTOI. %1#

DIRECTIONS - SELECT THE BEST COMPLETION.

THE CONFLICT THAT SUPPORTS THE INITIAL CONFLICT IN THE STORY

\*GOD SEES THE TRUTH, BUT WAITS\* IS

- A. AS THEY TIED HIS FEET TOGETHER AND FLUNG HIM INTO THE CART,  
AKSIONOV CROSSED HIMSELF AND WEPT.
- \*B. VANYA DEAREST, TELL YOUR WIFE THE TRUTH, WAS IT NOT YOU WHO  
DID IT.
- C. HE WALKED SLOWLY, SPOKE LITTLE, AND NEVER LAUGHED, BUT HE  
OFTEN PRAYED.
- D. ON SUNDAYS IN THE PRISON-CHURCH HE READ THE LESSONS AND SANG  
IN THE CHOIR, FOR HIS VOICE WAS STILL GOOD.

185.  
1851  
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4101851

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE SEQUENCE OF  
CONFLICT BY IDENTIFYING THE ORDER IN WHICH THE CONFLICTS THAT  
SUPPORT THE INITIAL CONFLICT OCCUR IN \*GOD SEES THE TRUTH, BUT  
WAITS\* BY TOLSTOI. %1#

0496

DIRECTIONS - SELECT THE LETTER BEFORE THE CORRECT ANSWER.  
WHICH OF THE FOLLOWING SETS INDICATES THE CORRECT SEQUENCE OF  
SUPPORTING CONFLICTS IN \*GOD SEES THE TRUTH, BUT WAITS\*

0127

- 1. HIS ANGER WAS SO GREAT AGAINST MAKAR SEMYONICH THAT HE LONGED  
FOR VENGEANCE.
- 2. WHEN THERE WERE QUARRELS AMONG THE PRISONERS THEY %HIS FELLOW  
PRISONERS% CAME TO HIM TO PUT THINGS RIGHT.
- 3. AKSIONOV WAS CONDEMNED TO BE FLOGGED AND SENT TO THE MINES.
- 4. BUT IF I TELL, THEY WILL PROBABLY FLOG THE LIFE OUT OF HIM,  
AND MAYBE I SUSPECT HIM WRONGLY.

- A. 1 2 3 4
- B. 2 3 4 1
- \*C. 3 2 1 4
- D. 4 3 2 1

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THE STUDENT WILL SHOW HIS KNOWLEDGE OF SHORT STORY PLOT SEQUENCE  
BY CHRONOLOGICALLY ARRANGING THE DEVELOPMENT OF CONFLICT IN \*GOD  
SEES THE TRUTH, BUT WAITS\* BY TOLSTOI. %1#

0497

DIRECTIONS - SELECT THE LETTER BEFORE THE CORRECT ANSWER.  
WHICH OF THE FOLLOWING SEQUENCES PLACES THE DEVELOPMENT OF  
CONFLICT IN TOLSTOI'S \*GOD SEES THE TRUTH, BUT WAITS\* IN PROPER  
ORDER

0128

- A. HOW COULD ANYONE PUT A KNIFE INTO YOUR BAG WHILE IT WAS UNDER  
YOUR HEAD? IT WOULD SURFLY HAVE WOKE YOU UP.
- B. HERE IS THIS BLOOD-STAINED KNIFE IN YOUR BAG, AND YOUR FACE  
AND MANNER BETRAY YOU.

C. DURING THE DAY HE DID NOT GO NEAR MAKAR SEMYONICH, NOR EVEN LOOK AT HIM.

D. GOD WILL FORGIVE YOUO SAID HE. MAYBE I AM A HUNDRED TIMES WORSE THAN YOU.

E. THE MERCHANTS AND OTHER INHABITANTS OF THAT TOWN SAID THAT IN FORMER DAYS HE USED TO DRINK AND WASTE HIS TIME, BUT THAT HE WAS A GOOD MAN.

- A. A B D C E
- B. D C A B E
- C. C D E B A
- \*D. B F A C D
- F. E A C D B

4101854  
4101854  
4101854  
4101854  
4101854

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THE STUDENT WILL SHOW KNOWLEDGE OF THE CRITERIA FOR DETERMINING MAJOR SETTINGS BY SELECTING THE MAJOR SETTING FROM A LIST OF ALL SETTING USED IN \*GOD SEES THE TRUTH, BUT WAITS\* BY TOLSTIO. %10

0498

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

0007

BELOW ARE THE FOUR SFTTINGS TOLSTOI USES IN \*GOD SEES THE TRUTH, BUT WAITS.\* WHICH IS THE MAJOR SETTINGO

410185  
1855

- A. VLADIMIR
- B. AN INN
- C. A JAIL
- \*D. SIHERIA

4101855  
4101855  
4101855  
4101855

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THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF TOLSTOIS \*GOD SEES THE TRUTH, BUT WAITS\* BY SELECTING ITS \*CENTRAL\* MESSAGE OR THEME. %10

0499

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

THE AUTHOR OF A SHORT STORY COMBINES ALL ELEMENTS OF THE SHORT STORY %PLOT, CHARACTERIZATION, SETTING% TO ILLUSTRATE A CENTRAL TRUTH KNOWN AS THE THEME. WHICH STATEMENT BELOW IS THE THEME OF TOLSTOIS \*GOD SEES THE TRUTH, BUT WAITSO\*

4101856  
4101856  
4101856  
1856

- \*A. MISFORTUNE MAY BE THE PRELUDE TO A GREATER GOOD.
- B. FALSE ACCUSATIONS CAN LEAD MAN TO UNHAPPINESS.
- C. MAN CAN TREAT HIS FELLOW-MAN UNJUSTLY.
- D. FORGIVENESS OF INJURIES IS DIFFICULT.

4101856  
4101856  
4101856  
4101856

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THE STUDENT WILL SHOW COMPREHENSION OF THE TERMS \*ACTION\* AND \*CONFLICT\* BY DISTINGUISHING AN EXAMPLE OF EITHER ACTION OR CONFLICT FROM A SERIES OF INCIDENTS FROM TOLSTOIS \*GOD SEES THE TRUTH, BUT WAITS\* THAT ARE REPRESENTATIVE OF THE NON-INTENDED LITERARY CHARACTERISTIC. %10

0501

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

0007

WHICH ONE OF THE FOLLOWING INCIDENTS FROM TOLSTOIS \*GOD SEES THE TRUTH, BUT WAITS\* SHOWS CONFLICT?

1858

1858

A. SEE IF I DO NOT SELL OUT ALL MY GOODS, AND BRING YOU SOME PRESENTS FROM THE FAIR.

4101858

4101858

B. I AM TRAVELLING ON BUSINESS OF MY OWN. THERE IS NO NEED TO QUESTION ME.

4101858

4101858

\*C. HIS WIFE WAS IN DESPAIR, AND DID NOT KNOW WHAT TO BELIEVE.

4101858

D. FOR TWENTY-SIX YEARS AKSIONOV LIVED AS A CONVICT IN SIBERIA.

4101858

\*\*\*\*\*

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE TERM PROTAGONIST BY IDENTIFYING THE ROLE OF A PROTAGONIST IN \*GOD SEES THE TRUTH, BUT WAITS.\* %1n

0503

DIRECTIONS - SELECT THE BEST COMPLETION.

1

AKSIONOV IS THE PROTAGONIST IN TOLSTOIS \*GOD SEES THE TRUTH, BUT WAITS\* BECAUSE HE

1860

1860

A. CHAMPIONED THE CAUSE OF HIS FELLOW PRISONERS.

4101860

\*B. SUFFERED UNJUSTLY FOR ANOTHER'S CRIME.

4101860

C. LIVED 26 YEARS IN A SIBERIAN PRISON.

4101860

D. DISCOVERED THE GUILT OF A DECEITFUL MURDERER.

4101860

\*\*\*\*\*

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE TERM \*ANTAGONIST\* BY IDENTIFYING THE ROLE OF THE ANTAGONIST IN TOLSTOIS \*GOD SEES THE TRUTH, BUT WAITS.\* %1n

050

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MAKAR IS THE ANTAGONIST IN TOLSTOIS \*GOD SEES THE TRUTH, BUT WAITS\* BECAUSE HE

1861

1861

A. CONFESSED HIS CRIME TO AKSIONOV.

4101861

B. TRIED TO ESCAPE FROM THE PRISON.

4101861

C. KILLED THE MERCHANT AT THE INN.

4101861

\*D. PERMITTED AKSIONOV TO SUFFER UNJUSTLY.

4101861

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE EVENTS IN THE STORY \*GOD SEES THE TRUTH, BUT WAITS\* BY TOLSTOI IN WHICH MINOR CHARACTERS ARE INVOLVED BY IDENTIFYING WHAT THAT MINOR CHARACTER SAID OR DID. %5n

0505

MINOR CHARACTERS IN A SHORT STORY SERVE TO INTENSIFY THE CONFLICT BETWEEN THE PROTAGONIST AND ANTAGONIST. IN THE SERIES OF QUOTATIONS BELOW, SHOW HOW THIS IS TRUE BY FIRST IDENTIFYING THE CHARACTER WHO SAID OR DID THE FOLLOWING BY SELECTING THE LETTER BEFORE THAT PERSON'S NAME IN THE LIST BELOW FOR EACH QUOTATION. A LETTER \*MAY\* APPLY MORE THAN ONCE.

0129

A. PRISONERS

H. WIFE

C. MERCHANT

D. OFFICIAL



E. GOVERNOR

WHEN YOU TOOK OFF YOUR CAP, I SAW THAT YOUR HAIR WAS QUITE GREY.  
\*R

4101862  
1862

TELL ME HOW YOU KILLED HIM, AND HOW MUCH MONEY YOU STOLE. \*D

4101863

HAD SENT A PETITION TO THE CZAR, BUT IT HAD NOT BEEN  
ACCEPTED. \*H

4101864  
4101864

TELL ME, BEFORE GOD, WHO DUG THAT HOLE. \*E

4101865

YOU ARE THE ONLY PERSON WHO COULD HAVE DONE IT. THE HOUSE WAS  
LOCKED FROM INSIDE, AND NO ONE ELSE WAS THERE. \*D

4101866  
4101866

\*\*\*\*\*

THE STUDENT WILL ANALYZE A QUOTATION FROM TOLSTOIS \*GOD SEES THE  
TRUTH, BUT WAITS\* WITH RESPECT TO PLOT CONFLICT BY IDENTIFYING  
THE PARTICULAR DEVICE THE AUTHOR USES TO INTENSIFY CONFLICT. \*5\*

0506

DIRECTIONS - WHICH OF THE FOLLOWING DEVICES FOR STRENGTHENING  
CONFLICT IS USED BY TOLSTOI IN \*EACH\* OF THE FIVE  
QUOTATIONS BELOW? SELECT THE LETTER OF THE STATED  
DEVICE IN THE PROPER SPACE BELOW. EACH DEVICE MAY BE  
CORRECTLY USED ONLY ONCE.

0130

EACH DEVICE FOR INTENSIFYING CONFLICT IS ILLUSTRATED BY ONE OF  
THE QUOTATIONS USED IN THE ITEMS BELOW. IDENTIFY WHICH DEVICE IS  
USED IN EACH QUOTATION.

DEVICE A - COMPLICATION TO STRENGTHEN INITIAL CONFLICT  
B - FORESHADOWING OF A FUTURE EVENT  
C - INTENSIFICATION OF INNER CONFLICT  
D - FALSE CIRCUMSTANTIAL EVIDENCE  
E - UNJUST ACCUSATION OF THE PROTAGONIST

WHEN YOU TOOK OFF YOUR CAP, I SAW THAT YOUR HAIR WAS QUITE GREY.  
\*B

1867  
1867

TELL ME HOW YOU KILLED HIM, AND HOW MUCH MONEY YOU STOLE. \*E

1868

.... HAD SENT A PETITION TO THE CZAR, BUT IT HAD NOT BEEN  
ACCEPTED. \*A

1869  
1869

TELL ME, BEFORE GOD, WHO DUG THAT HOLE. \*C

1870

YOU ARE THE ONLY PERSON WHO COULD HAVE DONE IT. THE HOUSE WAS  
LOCKED FROM INSIDE, AND NO ONE ELSE WAS THERE. \*D

1871  
1871

\*\*\*\*\*

THE STUDENT WILL SHOW COMPREHENSION OF \*FORESHADOWING\* AS A  
DEVICE PREDICTING FUTURE HAPPENINGS BY SELECTING FROM TOLSTOIS  
\*GOD SEES THE TRUTH, BUT WAITS\* ONE QUOTATION THAT WOULD  
ILLUSTRATE THAT LITERARY TECHNIQUE. \*1\*

0508

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

|                                                                                                                 |         |
|-----------------------------------------------------------------------------------------------------------------|---------|
| WHICH QUOTATION BELOW, TAKEN FROM TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS* ILLUSTRATES THE USE OF FORESHADOWING | 1873    |
| *A. I DREAMT YOU RETURNED FROM THE TOWN, AND WHEN YOU TOOK OFF YOUR CAP, I SAW THAT YOUR HAIR WAS QUITE GREY.   | 1873    |
| B. I QUESTION YOU BECAUSE THE MERCHANT WITH WHOM YOU SPENT LAST NIGHT HAS BEEN FOUND WITH HIS THROAT CUT.       | 4101873 |
| C. IT SEEMS THAT ONLY GOD CAN KNOW THE TRUTH. IT IS TO HIM ALONE WE MUST APPEAL.                                | 4101873 |
| D. I HAVE NO WISH TO ESCAPE, AND YOU HAVE NO NEED TO KILL ME. YOU KILLED ME LONG AGO.                           | 4101873 |

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|                                                                                                                                                                            |      |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| THE STUDENT WILL COMPREHEND THE POINT OF VIEW FROM WHICH TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS* IS NARRATED BY IDENTIFYING THE TYPE OF NARRATOR OF A GIVEN SELECTION. %1 | 0510 |
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|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| DIRECTIONS- AFTER STUDYING THE PASSAGES BELOW, FROM TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS,* DETERMINE THE POINT OF VIEW FROM WHICH THE STORY IS NARRATED. THEN SELECT THE CORRECT RESPONSE. | 0132 |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|

|                                                                                                                                                                                                                                                                |         |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| AKSIONOV WAS A HANDSOME, FAIR-HAIRED, CURLY-HEADED FELLOW, FULL OF FUN, AND VERY FOND OF SINGING. WHEN QUITE A YOUNG MAN, HE HAD BEEN GIVEN TO DRINK, AND WAS RIOTOUS WHEN HE HAD HAD TOO MUCH, BUT AFTER HE MARRIED HE GAVE UP DRINKING, EXCEPT NOW AND THEN. | 4101882 |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|

|                                                                                                                                                                                                                           |         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| WHEN AKSIONOV HEARD THESE WORDS, HE FELT SURE THIS WAS THE MAN WHO HAD KILLED THE MERCHANT. HE ROSE AND WENT AWAY. ALL THAT NIGHT AKSIONOV LAY AWAKE. HE FELT TERRIBLY UNHAPPY, AND ALL SORTS OF IMAGES ROSE IN HIS MIND. | 4101882 |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|

|                                       |      |
|---------------------------------------|------|
| THE NARRATOR OF THE PASSAGES ABOVE IS | 1882 |
| *A. AN OMNISCIENT AUTHOR.             | 1882 |
| B. A FIRST-PERSON CENTRAL.            | 1882 |
| C. A THIRD-PERSON LIMITED.            | 1882 |

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|                                                                                                                                                                                            |      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| THE STUDENT WILL DEMONSTRATE HIS COMPREHENSION OF THE TERM *IRONY* BY SELECTING FROM A SERIES OF QUOTATIONS FROM TOLSTOIS *GOD SEES THE TRUTH, BUT WAITS* THE TWO THAT ILLUSTRATE IRONY.%1 | 0511 |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|

|                                                              |      |
|--------------------------------------------------------------|------|
| DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION. | 0002 |
|--------------------------------------------------------------|------|

|                                                                                                                                                               |         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| A. HERE IS THIS BLOOD-STAINED KNIFE IN YOUR BAG, AND YOUR FACE AND MANNER BETRAY YOU.                                                                         | 4101883 |
| B. WHEN SHE SAW HER HUSBAND IN PRISON-DRESS AND IN CHAINS, SHUT UP WITH THIEVES AND CRIMINALS, SHE FELL DOWN, AND DID NOT COME TO HER SENSES FOR A LONG TIME. | 4101883 |
| C. I ONCE REALLY DID SOMETHING WRONG, AND OUGHT, BY RIGHTS TO HAVE COME HERE LONG AGO, BUT THAT TIME I WAS NOT FOUND OUT.                                     | 4101883 |
| D. IVAN DMITRICK, --- FORGIVE ME FOR THE LOVE OF GOD, FORGIVE ME.                                                                                             | 4101883 |

|                                                         |         |
|---------------------------------------------------------|---------|
| THE TWO PASSAGES THAT ILLUSTRATE THE USE OF *IRONY* ARE | 1883    |
| A. A AND B.                                             | 4101883 |
| B. C AND A.                                             | 4101883 |
| C. B AND D.                                             | 4101883 |

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THE STUDENT WILL ANALYZE THE WAYS IN WHICH CHARACTERS IN TOLSTOIS \*GOD SEES THE TRUTH, BUT WAITS\*, HEMINGWAYS \*THE KILLERS\*, DE MAUPASSANTS \*THE NECKLACE\*, O HENRYS \*A MUNICIPAL REPORT\*, AND POES \*THE CASK OF AMONTILLADO\* SHARE CERTAIN SIMILARITIES BY CHOOSING FROM A GIVEN LIST THE WAY IN WHICH THEY ARE ALIKE. #47

0512

DIRECTIONS - MANY COMPARISONS CAN BE MADE BETWEEN AKSIONOV \*TOLSTOIS \*GOD SEES THE TRUTH, BUT WAITS\* AND CHARACTERS IN VARIOUS OTHER SHORT STORIES STUDIED PREVIOUSLY. READ THE ITEMS BELOW AND CHOOSE THE FACET OF SIMILARITY BETWEEN AKSIONOV AND EACH CHARACTER GIVEN. CHOOSE THE LETTER BEFORE THE CORRECT RESPONSE.

0133

AKSIONOV AND OLE ANDRESEN \*HEMINGWAYS \*THE KILLERS\* WERE ALIKE IN THAT THEY WERE

1884

1884

- A. HAPPY-GO-LUCKY BEFORE THEIR MISFORTUNE.
- \*B. UNFORTUNATE IN THEIR SOCIAL CONTACTS.
- C. HESITANT IN APPEALING FOR HELP.
- D. FORGIVING OF THEIR PERSECUTORS.

4101884

1884

4101884

4101884

THE LESSON AKSIONOV LEARNED AFTER 26 YEARS IN PRISON THAT MADAME LOISEL \*DE MAUPASSANT, \*THE NECKLACE\* NEEDED TO KNOW WHEN SHE BORROWED THE NECKLACE WAS THAT

4101885

1885

4101885

- A. RICHES CAN BRING ONLY TEMPORARY HAPPINESS.
- B. FRIENDS CAN HELP US IN OUR HOUR OF NEED.
- C. LIFE IS A PROGRESSION OF JOYS AND SORROWS.
- \*D. TRUE HAPPINESS MUST COME FROM WITHIN A PERSON.

4101885

4101885

4101885

4101885

AKSIONOV AND AZALEA ADAIR \*O HENRY \*A MUNICIPAL REPORT\* BOTH MIGHT HAVE EXPERIENCED THE FOLLOWING

1886

4101886

- A. A SPOUSE WHO FAILED TO SYMPATHIZE WITH NEED.
- B. LACK OF THE BASIC NECESSITIES OF LIFE.
- C. AN UNDERSTANDING FRIEND FAITHFUL IN TIME OF NEED.
- D. POOR HEALTH AS A RESULT OF DEPREVATION.

4101886

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WHICH \*3\* EXPERIENCES LISTED ABOVE DID THEY ACTUALLY SHARE IN COMMON

- \*A. A, B, D
- B. B, A, C
- C. C, D, A
- D. D, B, C

1887

4101887

4101887

4101887

4101887

4101887

4101887

AKSIONOV AND FORTUNATO \*POE \*THE CASK OF AMONTILLADO\* WERE ALIKE IN THAT THEY

- A. WERE HATED BY THEIR RESPECTIVE ANTAGONIST.
- \*B. WERE TRICKED INTO THEIR MISFORTUNE.
- C. FORGAVE THEIR ANTAGONIST FOR HIS CRIME.
- D. DECLARED THEIR INNOCENCE TO CIVIL AUTHORITIES.

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## CRITICAL THINKING

THE CHILD WILL DEMONSTRATE HIS ABILITY TO LOCATE THE CENTRAL IDEA BY SELECTING IT AFTER READING A GIVEN SELECTION. %80

0537

DIRECTIONS-- READ THE PARAGRAPH BELOW.

0145

IN HIS LIFETIME GEOFFREY CHAUCER WAS HAILED AS THE GREATEST POET OF HIS AGE. AND TODAY, AFTER MORE THAN FIVE AND A HALF CENTURIES, DURING WHICH THE WARMTH, COLOR, HUMOR, AND HUMANITY OF HIS POETRY HAVE ENDEARED HIM TO HIS READERS, HIS NAME STANDS IN THE ANNALS OF ENGLISH LITERATURE SECOND ONLY TO THAT OF SHAKESPEARE.

FROM \*GEOFFREY CHAUCER\*

CHOOSE THE MAIN IDEA THAT COMES FROM THE PARAGRAPH.

1927

- A. CHAUCER LIVED FIVE AND A HALF CENTURIES AGO.
- \*B. CHAUCER'S POETRY HAS MADE HIS NAME SECOND TO SHAKESPEARE'S.
- C. CHAUCER'S HUMANITY ENDEARED HIM TO HIS READERS.

DIRECTIONS-- READ THE PARAGRAPH BELOW.

0146

IN THE GENERAL PROLOGUE CHAUCER DID NOT DEVELOP THE CHARACTER OF THE THREE PRIESTS RIDING IN THE PRIORESS'S RETINUE, PERHAPS BECAUSE HE FELT THAT THEIR QUIETNESS WOULD LEND EMPHASIS TO THE ARISTOCRATIC STATELINESS OF THE PRIORESS. BUT, IN ANY CASE, THE ONE PRIEST FOR WHOM CHAUCER SUPPLIED A TALE, THOUGH HE IS NOT DESCRIBED IN THE PROLOGUE, AMPLY EXPRESSES HIS PERSONALITY NOW.

FROM \*GEOFFREY CHAUCER\*

CHOOSE THE MAIN IDEA THAT COMES FROM THE PARAGRAPH.

1928

- \*A. ALTHOUGH HE WAS NOT DESCRIBED IN THE PROLOGUE, ONE OF THE PRIESTS WAS SUPPLIED WITH A TALE THAT EXPRESSES HIS PERSONALITY.
- B. CHAUCER DID NOT DEVELOP THE CHARACTER OF THE THREE PRIESTS IN THE PROLOGUE.
- C. THE QUIETNESS OF THE PRIESTS EMPHASIZED THE STATELINESS OF THE PRIORESS.

DIRECTIONS-- READ THE PARAGRAPH BELOW.

147

LET ME NOT TO THE MARRIAGE OF TRUE MINDS ADMIT IMPEDIMENTS. LOVE IS NOT LOVE WHICH ALTERS WHEN ITS ALTERATION FINDS, OR BENDS WITH THE REMOVER TO REMOVE. OH NOO IT IS AN EVER-FIXED MARK THAT LOOKS ON TEMPESTS AND IS NEVER SHAKEN.

\*SONNET 116\* BY SHAKESPEARE

CHOOSE THE MAIN IDEA FROM THE PARAGRAPH.

1929

- A. TRUE MINDS THAT MARRY CAUSE IMPEDIMENTS.
- \*B. TRUE LOVE DOES NOT CHANGE WHEN ITS OBJECT CHANGES OR IS INCONSTANT BUT IS A WATCHTOWER FOR GUIDING IN A STORM.
- C. LOVE THAT IS TRUE CAN EXIST IN THE PASSION OF EMOTIONAL AND PHYSICAL INVOLVEMENT \*TEMPEST\* AND REMAIN UNMOVED AND UNTOUCHED AND ALOOF.

DIRECTIONS-- READ THE PARAGRAPH BELOW.

0148

THE THOUSANDS OF INJURIES OF FORTUNATO I HAD BORNE AS I BEST COULD--BUT WHEN HE VENTURED UPON INSULT, I VOWED REVENGE. YOU, WHO SO WELL KNOW THE NATURE OF MY SOUL, WILL NOT SUPPOSE, HOWEVER, THAT I GAVE UTTERANCE TO A THREAT. \*AT LENGTH\* I WOULD BE AVENGED--THIS WAS A POINT DEFINITELY SETTLED, BUT THE VERY DEFINITIVENESS WITH WHICH IT WAS RESOLVED PRECLUDED THE IDEA OF RISK. I MUST NOT ONLY PUNISH, BUT PUNISH WITH IMPUNITY. A WRONG IS UNREDRESSED WHEN RETRIBUTION OVERTAKES ITS REDRESSER. IT IS EQUALLY UNREDRESSED WHEN THE AVENGER FAILS TO MAKE HIMSELF FELT AS SUCH TO HIM WHO HAS DONE THE WRONG.

FROM \*THE CASK OF AMANTILLADO\* BY POE

CHOOSE THE MAIN IDEA OF THE PARAGRAPH FROM THE FOLLOWING THREE CHOICES.

1930

- A. ONE MAN HAS INSULTED ANOTHER MAN.
- \*B. ONE MAN PLANS ON REVENGE WITHOUT MERCY BECAUSE ANOTHER MAN HAS INSULTED HIM.
- C. DO NOT ALWAYS SAY WHAT YOU HONESTLY FEEL BECAUSE SOMEONE MAY WANT TO GET EVEN.

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH.

0149

HE HAD A WEAK POINT -- THIS FORTUNATO -- ALTHOUGH IN OTHER REGARDS HE WAS A MAN TO BE RESPECTED AND EVEN FEARED. HE PRIDED HIMSELF ON HIS CONNOISSEURSHIP IN WINE. FEW ITALIANS HAVE THE TRUE VIRTUOSO SPIRIT. FOR THE MOST PART, THEIR ENTHUSIASM IS ADOPTED TO SUIT THE TIME AND OPPORTUNITY -- TO PRACTICE TIME AND IMPOSTURE UPON BRITISH AND AMERICAN MILLIONAIRES. IN PAINTING AND GEMMERY, FORTUNATO, LIKE HIS COUNTRYMEN, WAS A QUACK -- BUT IN THE MATTER OF OLD WINES HE WAS SINCERE. IN THIS RESPECT I DID NOT DIFFER FROM HIM MATERIALLY. I WAS SKILLFUL IN THE ITALIAN VINTAGES MYSELF, AND BOUGHT LARGELY WHENEVER I COULD.

FROM \*THE CASK OF AMONTILLADO\* BY POE

CHOOSE THE MAIN IDEA OF THE PARAGRAPH FROM THE FOLLOWING THREE CHOICES.

1931

- A. FORTUNATO WAS A MAN WHO WAS FEARED BY ALL.
- \*B. FORTUNATO WAS VERY PROUD OF HIS WINE TASTING ABILITY.
- C. FORTUNATO DID NOT KNOW MUCH ABOUT PAINTING AND THE EVALUATION OF GEMS.

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH.

0150

THERE WERE NO ATTENDANTS AT HOME--THEY HAD ABSCONDED IN ORDER TO MAKE MERRY IN HONOR OF THE TIME. I HAD TOLD THEM I SHOULD NOT RETURN UNTIL THE MORNING, AND HAD GIVEN THEM EXPLICIT ORDERS NOT TO STIR FROM THE HOUSE. THESE ORDERS WERE SUFFICIENT, I WELL KNEW, TO INSURE THEIR IMMEDIATE DISAPPEARANCE, ONE AND ALL, AS SOON AS MY BACK WAS TURNED.

FROM \*THE CASK OF AMANTILLADO\* BY POE

CHOOSE THE MAIN IDEA OF THE PRECEDING PARAGRAPH FROM THE FOLLOWING THREE CHOICES.

1932

- A. MONTRESSOR HAD TOLD ALL THE SERVANTS TO LEAVE THE HOUSE AND GO TO A PARTY.
- \*B. MONTRESSOR TOLD THE SERVANTS TO REMAIN AT HOME, BUT HE KNEW THEY WOULD LEAVE AS SOON AS THEY COULD BECAUSE HE ALSO STATED HE WOULD BE GONE FOR THE NIGHT.
- C. MONTRESSOR TOLD THE SERVANTS HE WAS GOING TO A PARTY.

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH.

0151



IT WAS ABOUT DUSK ONE EVENING DURING THE SUPREME MADNESS OF THE CARNIVAL SEASON, THAT I ENCOUNTERED MY FRIEND. HE ACCOSTED ME WITH EXCESSIVE WARMTH, FOR HE HAD BEEN DRINKING MUCH. HE HAD A TIGHT-FITTING PARTI-STRIPED DRESS, AND HIS HEAD WAS SURROUNDED BY THE CONICAL CAP AND BELLS. I WAS SO PLEASED TO SEE HIM THAT I SHOULD NEVER HAVE DONE WRINGING HIS HAND.

FROM \*THE CASK OF AMONTILLADO\* BY POE

CHOOSE THE MAIN IDEA OF THE PARAGRAPH FROM THE FOLLOWING THREE CHOICES.

1933

- \*A. MONTRESSOR WAS PLEASED TO MEET FORTUNATO DURING THE CARNIVAL SEASON.
- B. FORTUNATO WAS DRESSED IN A VARIETY OF LOUD COLORS.
- C. FORTUNATO HAD BEEN DRINKING QUITE A BIT.

DIRECTIONS-- READ THE FOLLOWING LINES FROM A POEM.

0153

WHEN OLD AGE SHALL THIS GENERATION WASTE,  
THOU SHALT REMAIN. IN MIDST OF OTHER WOE  
THEN OURS, A FRIEND TO MAN, TO WHOM THOU SAY,ST,  
BEAUTY IS TRUTH, TRUTH BEAUTY, -- THAT IS ALL  
WE KNOW ON EARTH, AND ALL YE NEED TO KNOW.

FROM \*ODE ON A GRECIAN URN\* BY KEATS

CIRCLE THE STATEMENT BELOW THAT MOST CLEARLY STATES THE CENTRAL IDEA OF THIS SELECTION.

1980

- A. OLD AGE WILL RUIN ALL GENERATIONS THAT COME.
- \*B. ART IS IMMORTAL--IT SPEAKS TO EVERY GENERATION AND TO ALL FUTURE GENERATIONS.
- C. BEAUTY IS ONLY SKIN DEEP--ONE CAN NEVER KNOW MORE THAN THAT.

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THE CHILD WILL DEMONSTRATE HIS ABILITY TO DISTINGUISH BETWEEN FACT AND OPINION STATEMENTS BY CORRECTLY CATEGORIZING A GIVEN SET OF STATEMENTS. %45

0538

DIRECTIONS-- THINK ABOUT EACH SENTENCE. IF IT TELLS A FACT, CROSS OUT THE F. IF IT TELLS SOMETHING THAT IS JUST A MATTER OF AN OPINION THAT A PERSON MIGHT HAVE, CROSS OUT THE O.

0152

F O\* SHAKESPEARE IS THE GREATEST WRITER THE WORLD HAS EVER KNOWN.

1934

F O PANTHEISM WAS A PHILOSOPHY WORDSWORTH EXPRESSED IN HIS \*LINES WRITTEN ABOVE TINTERN ABBEY.\*

1935

F O\* OLD ENGLISH WAS HARDER TO SPEAK THAN MODERN ENGLISH.

1936

F O\* THE POETRY OF T.S. ELIOT IS BETTER THAN THE POETRY OF GERARD MANLEY HOPKINS.

1937

F O JOHN DONNE BELIEVED THAT SPIRITUAL LOVE AND PHYSICAL LOVE ARE PART OF THE SAME EMOTION.

1938

F O\* \*MACHETH\* IS AN EASIER PLAY TO UNDERSTAND THAN IS \*HAMLET.\*

1939

F O A SONNET HAS FOURTEEN LINES OF IAMBIC PENTAMETER.

1940

F O BLANK VERSE IS UNRHYMED IAMBIC PENTAMETER.

1941

|                 |                                                                                                             |      |
|-----------------|-------------------------------------------------------------------------------------------------------------|------|
| F O*            | THERE HAVE BEEN MORE MEN WHO ARE LITERARY GIANTS THAN WOMEN BECAUSE WOMEN BELONG IN THE HOME.               | 1942 |
| F* O            | PLATO CONSIDERED ART TO BE IMMORAL AND EXCLUDED IT FROM HIS ACADEMY.                                        | 1943 |
| F* O            | *PARADISE LOST* IS A LITERARY EPIC.                                                                         | 1944 |
| F O*            | JOHN MILTON'S PURITAN BELIEFS WERE MORE SINCERE THAN JOHN BUNYAN'S.                                         | 1945 |
| F O*            | THE GREATEST LYRIC POETRY WAS WRITTEN DURING THE ELIZABETHAN AGE.                                           | 1946 |
| F* O            | MOST PRIMITIVE PEOPLE CREATE AN EPIC HERO WHO PERSONIFIES THEIR IDEALS.                                     | 1947 |
| F* O            | GENDEL WAS A MYTHOLOGICAL MONSTER OF ANGLO-SAXON EPIC.                                                      | 1948 |
| F* O            | *THE RAPE OF THE LOCK* IS A MOCK-HEROIC EPIC.                                                               | 1949 |
| F* O            | THEODORE DREISER WAS A REALIST IN HIS NOVELS.                                                               | 1950 |
| F O*            | THE GREATEST AMERICAN NOVELIST IS HEMINGWAY.                                                                | 1951 |
| F O*            | THE SONNETS OF SHAKESPEARE ARE MORE SINCERE THAN THOSE OF ELIZABETH BARRETT BROWNING.                       | 1952 |
| F* O            | SHELLEY WROTE LYRICAL POETRY.                                                                               | 1953 |
| F O*            | NARRATIVE POETRY IS DIFFICULT TO WRITE.                                                                     | 1954 |
| <del>F* O</del> | <del>AN EPIC IS A LONG NARRATIVE POEM, CELEBRATING THE DEEDS OF ONE OR MORE HEROES IN ELEVATED STYLE.</del> | 1955 |
| F* O            | COLERIDGE USED AN OPIUM BASED DRUG TO ALLEVIATE PAIN.                                                       | 1956 |
| F* O            | SHELLEY, BYRON, AND KEATS WERE CONTEMPORARIES.                                                              | 1957 |
| F* O            | WORDSWORTH AND COLERIDGE WROTE THE *LYRICAL BALLADS*.                                                       | 1958 |
| F O*            | TWENTIETH CENTURY POETS ARE EASIER TO UNDERSTAND THAN ELIZABETHAN POETS.                                    | 1959 |
| F* O            | MAN'S CONCEPT OF GOD IN LITERATURE HAS CHANGED AND DEVELOPED.                                               | 1960 |
| F O*            | THE POETRY OF JOHN LENNON IS BETTER THAN THE POETRY OF BOB DYLAN.                                           | 1961 |
| F O*            | <del>POETS WHO ARE PHYSICALLY HANDICAPPED WRITE BETTER POETRY BECAUSE THEY HAVE SUFFERED MORE.</del>        | 1962 |
| F* O            | ALEXANDER POPE WROTE IN HEROIC COUPLETS.                                                                    | 1963 |
| F* O            | ALEXANDER POPE WAS A NEO-CLASSICAL WRITER.                                                                  | 1964 |
| F* O            | BURNS WAS A FORE-RUNNER OF THE ROMANTIC MOVEMENT.                                                           | 1965 |
| F* O            | BLAKE IS MYSTICAL IN HIS POETRY.                                                                            | 1966 |

- F\* O USING CLICHES IS MERELY REPEATING WHAT YOU HAVE HEARD BEFORE. 1967
- F\* O THE ENGLISH LANGUAGE WAS ORIGINALLY DERIVED FROM THE ANGLO-SAXON LANGUAGE. 1968
- F\* O WORDS ARE SYMBOLS. 1969
- F\* O PUNCTUATION IS HELPFUL TO CORRECT READING OF ANY LANGUAGE. 1970
- F\* O MANY WORDS HAVE MORE THAN ONE MEANING. 1971
- F\* O THE ENGLISH LANGUAGE IS DERIVED FROM A VARIETY OF FOREIGN LANGUAGES. 1972
- F\* O THE DENOTATION OF A WORD IS THE SAME AS ITS DEFINITION IN THE DICTIONARY. 1973
- F\* O ALL WORDS HAVE MEANING. 1974
- F O\* HEMINGWAY WAS A FAMOUS AMERICAN AUTHOR. 1976
- F O\* ALL PROPAGANDA IS UNDESIRABLE. 1977
- F\* O ENGLISH IS A REQUIRED SUBJECT IN MOST SCHOOLS. 1978
- F\* O GRAMMAR IS A NECESSARY PART OF CONVERSATION IN ANY LANGUAGE. 1979

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THE STUDENT WILL ANALYZE STATEMENTS BY DISTINGUISHING FACT FROM OPINION. %12 0320

CIRCLE THE LETTER OF THE STATEMENT OR STATEMENTS WHICH ARE BASED UPON FACT AS OPPOSED TO OPINION. 0034

- \*A. SHAKESPEARE DIED IN 1616. 4100772
- B. SHAKESPEARE WAS THE WORLDS GREATEST POET. 4100772
- C. SHAKESPEARE IS DIFFICULT TO UNDERSTAND. 4100772
- D. SHAKESPEARE WAS THE KINGS FAVORITE PLAYWRIGHT. 4100772

- \*A. THE SIXTEENTH U. S. PRESIDENT WAS ABRAHAM LINCOLN. 4100773
- B. THE BEST U. S. PRESIDENT WAS HARRY TRUMAN. 4100773
- C. PRESIDENT KENNEDY WAS THE MOST INSPIRING CHIEF EXECUTIVE. 4100773
- D. THE WITTIEST U. S. PRESIDENT WAS CALVIN COOLIDGE. 4100773

- A. APPLES TASTE BETTER THAN ORANGES. 4100774
- \*B. BOTH APPLES AND ORANGES ARE FRUITS. 4100774
- C. FRUITS ARE BETTER FOR A PERSON THAN VEGETABLES. 4100774
- D. FRUITS SHOULD BE SERVED COLD WHEREAS VEGETABLES SHOULD BE SERVED HOT. 4100774

- A. READING DEVELOPS SOPHISTICATION. 4100775
- B. READING IS PLEASURABLE. 4100775
- \*C. READING IS LEARNED. 4100775
- D. READING MAKETH A FULL MAN. 4100775

- A. FOOTBALL IS A DANGEROUS SPORT. 4100776

- R. FOOTBALL IS FUN. 4100776  
 \*C. FOOTBALL IS PLAYED IN HIGH SCHOOL. 4100776  
 D. FOOTBALL IS NOT FOR ELEMENTARY SCHOOL CHILDREN. 4100776
- A. SHERRY ACTS LIKE A THIRTEEN YEAR OLD. 4100777  
 B. SHERRY IS PRETTY. 4100777  
 \*C. SHERRY IS A SOPHOMORE. 4100777  
 D. SHERRY IS A LOUD MOUTH. 4100777
- A. OUR TEACHER IS HARD. 4100778  
 \*B. OUR TEACHER HAS RED HAIR. 4100778  
 C. OUR TEACHER IS UGLY. 4100778  
 D. OUR TEACHER HAS \*PETS.\* 4100778
- A. CHOCOLATE ICE CREAM IS GOOD. 4100780  
 B. ICE CREAM IS BETTER THAN ICE MILK. 4100780  
 C. ICE CREAM IS EXPENSIVE. 4100780  
 \*D. ICE CREAM CAN BE FATTENING. 4100780
- A. ARE LINCOLN LOVED ILLINOIS. 4100781  
 \*B. ILLINOIS IS LARGER THAN NEW YORK. 4100781  
 C. ILLINOIS CLIMATE IS BETTER THAN MICHIGANS. 4100781  
 D. ILLINOIS IS ONE OF THE BEST STATES. 4100781
- \*A. CANDY IS SWEET. 4100783  
 B. CANDY IS YUMMY. 4100783  
 C. CHOCOLATE IS THE BEST CANDY. 4100783  
 D. CANDY IS BAD FOR YOU. 4100783
- A. THE BEATLES ARE THE GREATEST MUSICAL GROUP TODAY. 4100787  
 \*B. THE BEATLES RECORDED HEY JUDE. 4100787  
 C. THE BEATLES HAVE GOTTEN PROGRESSIVELY WORSE. 4100787  
 D. THE BEATLES ARE MOST APPRECIATED IN ENGLAND. 4100787
- A. TIDE IS THE BEST DETERGENT. 4100788  
 B. TIDE HAS XK. 4100788  
 C. TIDE GETS CLOTHES WHITER THAN WHITE. 4100788  
 \*D. TIDE IS THE EASIEST TO USE. 4100788

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THE STUDENT WILL APPLY THE CRITERION FOR DETERMINING A FACT THAT WHICH IS KNOWN TO BE TRUE BY SELECTING THE STATEMENT OF FACT IN A SERIES OF STATEMENTS. 33 0457

DIRECTIONS - SELECT THE BEST COMPLETION. 1

- THE STATEMENT OF FACT IS 4101397  
 A. AUTHORITIES HAVE PROVED THAT VIEWING TELEVISION CAN BE HARMFUL TO SOCIETY. 4101397  
 \*B. MANY AUTHORITIES STATE THAT TELEVISION VIEWING CAN BE HARMFUL TO SOCIETY. 4101397  
 C. MANY AUTHORITIES KNOW THAT TELEVISION VIEWING CAN BE HARMFUL TO SOCIETY. 4101397  
 D. MANY AUTHORITIES CAN PROVE THAT TELEVISION VIEWING CAN BE HARMFUL TO SOCIETY. 4101397

- THE STATEMENT OF FACT IS 4101398  
 A. PRESIDENT NIXONS TRIP TO RUMANIA WILL, NO DOUBT, FORCE A RUSSIAN-AMERICAN SUMMIT MEETING. 4101398

- B. PRESIDENT NIXONS TRIP TO RUMANIA WAS HIGHLY SUCCESSFUL, ACCORDING TO REPORTERS IN EUROPE. 4101398
- \*C. PRESIDENT NIXONS TRIP TO RUMANIA WAS THE FIRST MADE BY AN AMERICAN PRESIDENT TO A COMMUNIST NATION--IN TWENTY-FIVE YEARS. 4101398
- D. PRESIDENT NIXONS TRIP TO RUMANIA WAS HAILED BY ALL NATIONS OF THE FREE WORLD, ESPECIALLY BY THE NATIVES OF RUMANIA. 4101398

THE STATEMENT OF FACT IS

- A. LONDON IS THE MOST FAMOUS CITY IN EURASIA. 4101399
- \*B. TOKYO IS THE MOST POPULATED CITY IN EURASIA. 4101399
- C. VENICE IS THE DIRTIEST CITY IN EURASIA. 4101399
- D. LUCERNE IS THE PRETTIEST CITY IN EURASIA. 4101399

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THE CHILD WILL DEMONSTRATE HIS UNDERSTANDING OF THE IMPORTANCE OF FACTS AND OPINIONS BY SELECTING STATEMENTS MOST DIFFICULT TO PROVE. 0539

DIRECTIONS-- IN EACH OF THE FOLLOWING EIGHT QUESTIONS, SELECT THE ONE ITEM WHICH WOULD BE \*MOST\* DIFFICULT TO PROVE. 0154

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSE? 1981

- A. CHAUCER DIED IN 1400.
- B. CHAUCER WAS BURIED IN THE POETS CORNER.
- \*C. CHAUCER WROTE BEAUTIFUL POETRY.
- D. CHAUCER WROTE IN THE MIDLAND DIALECT.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSE? 1982

- \*A. \*THE PARDONER'S TALE\* IS THE BEST TALE IN THE \*CANTERBURY TALE\*.
- B. THE WIFE OF BATH WAS A PILGRIM ON THE JOURNEY TO CANTERBURY.
- C. \*THE PARDONER'S TALE\* HAD AS ITS SOURCE A WIDELY KNOWN FOLK TALE.
- D. THE NUN'S PRIEST TOLD A TALE OF A ROOSTER AND HIS WEN-WIFE.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSE? 1983

- A. THERE WERE 29 PILGRIMS CHAUCER MET AT THE TABARD INN.
- B. THE FIRST PILGRIM TO BE DESCRIBED WAS A KNIGHT.
- C. THE MILLER PLAYED THE BAGPIPE.
- \*D. THE NUN WAS AN EXCELLENT WORKER FOR THE VERY POOR.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSE? 1984

- \*A. THE MIDLAND DIALECT WAS A POOR CHOICE FOR CHAUCER TO WRITE.
- B. THE CLERK WAS AN OXFORD SCHOLAR.
- C. THE CLERK WAS LEAN AS A RAKE.
- D. THE CLERK WOULD RATHER OWN BOOKS THAN EAT.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSE? 1985

- A. THE FRANKLIN WAS A RICH LANDOWNER.
- \*B. THE FRANKLIN WAS A MAN WE SHOULD SUSPECT BECAUSE WAS \*TOO\* GOOD.
- C. THE FRANKLIN LOVED TO FAT.
- D. THE FRANKLIN HAD A BEARD.



WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSE?

1986

- \*A. ALL CHURCH OFFICERS IN THE MIDDLE AGES WERE CORRUPT.
- B. THE MONK WAS NOT A FOLLOWER OF THE LAWS OF HIS CHURCH.
- C. THE FRIAR PREFERRED THE RICH TO THE POOR.
- D. THE PARSON BELIEVED THAT MEMBERS OF THE CLERGY HAD AN OBLIGATION TO BE AS RIGHTEOUS AS POSSIBLE.

WHICH OF THE FOLLOWING WOULD BE MOST DIFFICULT TO PROVE TRUE OR FALSE?

1987

- A. THE \*PARDONER'S TALE\* IS AN EXAMPLE OF AN \*EXEMPLUM\*.
- \*B. THE THREE DRUNKS IN THE TALE WERE TYPICAL OF THE YOUTH OF CHAUCER'S DAY.
- C. THE \*CLERK'S TALE\* IS ALSO FOUND IN BOCCACCIO'S \*DECAMERON\*.
- D. ONLY CHAUCER'S OWN TALE WAS WRITTEN IN PROSE.

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THE STUDENT WILL ANALYZE A SHORT PASSAGE AND MAKE AN INFERENCE BY SELECTING A LOGICAL INFERENCE FROM OTHER ALTERNATIVES. %40

0322

DIRECTIONS -

CIRCLE THE LETTER OF THE ANSWER WHICH BEST COMPLETES EACH ITEM.

AFTER SCHOOL, TOM CAME TO SEE HIS TEACHER, MR. BARRETT, ABOUT A GRADE HE RECEIVED ON A BIOLOGY TEST. AFTER LENGTHY DISCUSSION AND EXPLANATION, MR. BARRETT TOLD TOM THAT HE WOULD NOT RAISE TOM'S GRADE.

ONE CAN INFER THAT

- A. TOM RECEIVED A POOR GRADE ON THE BIOLOGY TEST.
- B. MR. BARRETT WAS A HARD GRADER.
- \*C. TOM WAS DISSATISFIED WITH HIS GRADE.
- D. MR. BARRETT WAS PREJUDICED AGAINST TOM.

MARY AND JOHN HAD BEEN DATING STEADILY FOR OVER A YEAR. MARY BECAME VERY UPSET WHEN ONE OF HER FRIENDS TOLD HER THAT SHE HAD SEEN JOHN WITH ANOTHER GIRL ON SATURDAY NIGHT.

ONE CAN INFER THAT

- A. JOHN WAS CHEATING ON MARY.
- \*B. MARY BELIEVED HER FRIEND.
- C. MARY'S FRIEND WAS LYING.
- D. MARY AND JOHN BROKE UP.

GREG ASKED HIS PARENTS IF HE COULD USE THE CAR ON SATURDAY NIGHT. HIS PARENTS TOLD HIM HE COULD NOT HAVE IT BECAUSE OF HIS POOR GRADES.

ONE CAN INFER THAT

- A. THE FAMILY HAS ONLY ONE CAR.
- B. GREG'S PARENTS ARE NOT UNDERSTANDING.
- C. GREG IS NOT A RESPONSIBLE DRIVER.
- \*D. GREG HAS DONE POORLY IN SCHOOL.

SEVERAL TIMES GEORGE HAS TRIED TO MUSTER UP THE COURAGE TO ASK JUDY FOR A DATE. JUDY IS VERY POPULAR IN HIGH SCHOOL AND DATES MANY OF THE POPULAR BOYS.

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ONE CAN INFER THAT

- A. GEORGE IS NOT POPULAR.
- B. JUDY WILL REFUSE GEORGE.
- \*C. GEORGE IS HESITANT ABOUT ASKING JUDY FOR A DATE.
- D. GEORGE WILL NEVER ASK JUDY.

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THE STUDENT INDICATES KNOWLEDGE OF THE DEFINITION OF THE WORD  
INFERENCE BY COMPLETING THE DEFINITION. %10

0362

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE WORD \*INFERENCE\* IS DEFINED AS A STATEMENT .

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- A. OF TRUTH INHERENT IN THE PHYSICAL WORLD.
- B. ABOUT ACTUAL THINGS AS OPPOSED TO ABSTRACTIONS.
- \*C. ABOUT THE UNKNOWN, MADE ON THE BASIS OF THE KNOWN.
- D. WHICH CAN BE EASILY VERIFIED.
- E. WHICH EXPRESSES A PERSONAL PREFERENCE.

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THE CHILD WILL DEMONSTRATE HIS ABILITY TO DRAW INFERENCES BY  
EVALUATING THE CERTAINTY OF SELECTED STATEMENTS BASED ON EVIDENCE  
IN THE PASSAGE. %140

0542

DIRECTIONS-- READ THE PARAGRAPH BELOW.

0160

BUT WHEN THE DAUGHTER OF DAWN, ROSY-FINGERED MORNING, SHONE  
FORTH, THEN GATHERED THE FOLK AROUND GLORIOUS HECTOR'S PYRE.  
FIRST QUENCHED THEY WITH BRIGHT WINE ALL THE BURNING, SO FAR AS  
THE FIRE'S STRENGTH WENT, AND THEN HIS BRETHREN AND CONRADES  
GATHERED HIS WHITE BONES LAMENTING, AND BIG TEARS FLOWED DOWN  
THEIR CHECKS. AND THE BONES THEY TOOK AND LAID IN A GOLDEN URN,  
SHROUDING THEM IN SOFT PURPLE ROBES, AND STRAIGHTWAY LAID THE  
URN IN A HOLLOW GRAVE AND PILED THEREON GREAT CLOSE-SET STONES,  
AND HEAPED WITH SPEED A BARROW, WHILE WATCHERS WERE SET EVERY-  
WHERE AROUND, LEST THE WELL-GREAVED ACHAIANS WHOULD MAKE ONSET  
BEFORE THE TIME.

FROM \*THE ILIAD\* BY HOMER

READ EACH OF THE FOLLOWING STATEMENTS CAREFULLY, THEN DECIDE  
WHETHER IS TO PROBABLY TRUE, PROBABLY FALSE, OR THAT IT IS  
IMPOSSIBLE TO SAY WHETHER IT IS TRUE OR FALSE FROM THE INFORMA-  
TION PROVIDED IN THE PARAGRAPH. IN THE BLANK SPACE PROVIDED BELOW  
EACH STATEMENT, GIVE A REASON FOR YOUR CHOICE.

HECTOR WAS A FAMOUS HERO.

2032

- \*A. PROBABLY TRUE
- B. PROBABLY FALSE
- C. CANNOT SAY

THE GREEKS ALWAYS PLACED THEIR DEAD IN A FUNERAL PYRE.

203

- A. PROBABLY TRUE
- B. PROBABLY FALSE
- \*C. CANNOT SAY

HECTOR'S DEATH WAS LAMENTED BY HIS BRETHREN.

2034

- \*A. PROBABLY TRUE
- B. PROBABLY FALSE
- C. CANNOT SAY

THE ACHAIAANS AND THE TROJANS, HECTOR'S BRETHREN, WERE ALLIES.

2035

- A. PROBABLY TRUE
- \*B. PROBABLY FALSE
- C. CANNOT SAY

THE TROJANS REGARDED GOLD AS PRECIOUS.

2036

- \*A. PROBABLY TRUE
- B. PROBABLY FALSE
- C. CANNOT SAY

THIS SELECTION IS NEAR THE BEGINNING OF A LITERARY EPIC.

2037

- A. PROBABLY TRUE
- \*B. PROBABLY FALSE
- C. CANNOT SAY

THE WRITER OF THIS SELECTION USED FIGURES OF SPEECH TO CREATE IMAGERY.

2038

- \*A. PROBABLY TRUE
- B. PROBABLY FALSE
- C. CANNOT SAY

THE DEAD WERE ALWAYS BURIED IN THE MORNING.

2039

- A. PROBABLY TRUE
- B. PROBABLY FALSE
- \*C. CANNOT SAY

HECTOR WAS AN ACHAIAAN WARRIOR.

2040

- A. PROBABLY TRUE
- \*B. PROBABLY FALSE
- C. CANNOT SAY

HECTOR'S WIFE THREW HERSELF ON HIS FUNERAL PYRE AND DIED IN THE FLAMES OF LOVE.

2041

- A. PROBABLY TRUE
- \*B. PROBABLY FALSE
- C. CANNOT SAY

DIRECTIONS-- READ THE FOLLOWING POEM.

0161

THE DAY IS COLD, AND DARK, AND DREARY-  
IT RAINS; AND THE WIND IS NEVER WEARY-  
THE VINE STILL CLINGS TO THE MOULDERING WALL,  
BUT AT EVERY GUST THE DEAD LEAVES FALL,  
AND THE DAY IS DARK AND DREARY.

MY LIFE IS COLD, AND DARK, AND DREARY-  
IT RAINS AND THE WIND IS NEVER WEARY-  
MY THOUGHTS STILL CLING TO THE MOULDERING PAST,  
BUT THE HOPES OF YOUTH FALL THICK IN THE BLAST,  
AND THE DAYS ARE DARK AND DREARY.

BE STILL, SAD HEART AND STOP REPINING-  
BEHIND THE CLOUDS IS THE SUN STILL SHINING-  
THY FATE IS THE COMMON FATE OF ALL,  
INTO EACH LIFE SOME RAIN MUST FALL,  
SOME DAYS MUST BE DARK AND DREARY.

## \*THE RAINY DAY\* BY LONGFELLOW

READ EACH OF THE FOLLOWING STATEMENTS CAREFULLY. THEN DECIDE WHETHER IT IS **AN** PROBABLY TRUE, **B** TRUE, **C** FALSE, **D** PROBABLY FALSE, **E** CAN'T TELL. CIRCLE THE LETTER PRECEDING THE STATEMENT OF THE CHOICE YOU MAKE.

- A\* B C D F LONGFELLOW WROTE THE POEM \*THE RAINY DAY\* ON A DAY WHEN HE WAS LOW IN SPIRITS. 2042
- A B\* C D F LONGFELLOW FELT ALL PEOPLE HAVE TIMES WHEN THINGS DO NOT GO RIGHT FOR THEM. 2043
- A B C D F\* THIS POEM BY LONGFELLOW SHOWS A FIGHT AGAINST DESPERATE ODDS. 2044
- A B\* C D E LONGFELLOW TELLS HIMSELF TO STOP FEELING SORRY FOR HIMSELF IN HIS POEM. 2045
- A B C D\* F \*BUT THE HOPES OF YOUTH FALL THICK IN THE BLAST.\* BY THIS STATEMENT, LONGFELLOW MEANS THAT YOUTH ARE ALWAYS THE LAST TO BE LISTENED TO IN TIMES OF STRIFE. 2046

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GIVEN A BODY OF DATA AS TRUE, A STUDENT CAN IDENTIFY \*REASONABLE\* AND \*MEASURABLE\* INFERENCES BY SELECTING THE MOST REASONABLE AND MEASURABLE INFERENCES FROM A CHOICE OF ALTERNATIVES. %40

0363

DIRECTIONS - ACCEPT THE FOLLOWING ITEMS AS TRUE.

0047

- A. PAUL IS SEVENTEEN YEARS OLD.
- B. PAULS FATHER EARNS EIGHTY FIVE THOUSAND DOLLARS A YEAR.
- C. PAUL IS ON THE HONOR POLL.
- D. PAULS THREE OLDER BROTHERS ARE DOCTORS.
- F. PAUL DOES ESPECIALLY WELL IN SCIENCE CLASSES.

USING THE INFORMATION ABOVE, SELECT THE \*MOST REASONABLE INFERENCE\*.

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SELECT THE \*LEAST REASONABLE INFERENCE\*.

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SELECT THE INFERENCE THAT IS \*NOT\* ASSOCIATED WITH THE DATA.

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- \*A. PAUL IS HANDSOME.
- B. PAUL IS INTELLIGENT.
- C. PAUL EATS WELL.
- D. PAUL RESPECTS HIS BROTHERS.
- F. PAUL IS WELL LIKED BY TEACHERS.

SELECT THE STATEMENT THAT IS \*NOT\* AN INFERENCE.

- A. PAUL IS HAPPY.
- B. PAUL IS USED TO COMFORTABLE SURROUNDINGS.
- C. PAUL LIKES ACADEMIC ACTIVITY.
- \*D. PAUL FAILED MUSIC IN THE EIGHTH GRADE.
- F. PAUL IS INTERESTED IN MEDICINE.

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THE STUDENT CAN SHOW COMPREHENSION OF IMPLICIT AND EXPLICIT ASSUMPTIONS OF AN ARGUMENT BY IDENTIFYING THEM IN A GIVEN PASSAGE. %20

0347

1. THE STUDENT WHO WORKS HARD WILL GET GOOD GRADES. 2. EIGHTY-FIVE PER CENT OF ALL ACADEMIC FAILURE CAN BE ATTRIBUTED TO THE LACK OF INDUSTRIOUS APPLICATION ON THE PART OF THE STUDENT. 3. IF YOU ARE RECEIVING A LOW GRADE IN ANY OF YOUR COURSES, GO TO YOUR INSTRUCTOR AND ASK HIM WHAT WORK YOU CAN DO TO RECEIVE A HIGHER GRADE.

0099

THE \*EXPLICIT\* ASSUMPTION OF THE ABOVE PASSAGE IS

- \*A. SENTENCE ONE.
- B. SENTENCE TWO.
- C. SENTENCE THREE.
- D. GOOD WORK RESULTS IN GOOD GRADES.
- E. GETTING GOOD GRADES IS IMPORTANT.

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AN \*IMPLICIT\* ASSUMPTION OF THE ABOVE PASSAGE IS

- A. SENTENCE ONE.
- B. SENTENCE TWO.
- \*C. SENTENCE THREE.
- D. GOOD WORK RESULTS IN GOOD GRADES.
- \*E. GETTING GOOD GRADES IS IMPORTANT.

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THE CHILD WILL DEMONSTRATE HIS ABILITY TO RECOGNIZE STATED AND UNSTATED ASSUMPTIONS BY SELECTING THEM AFTER READING A GIVEN SELECTION. %30

0541

DIRECTIONS-- READ THE FOLLOWING SELECTION.

0156

WITH ALL THIS CONCRETENESS, THIS \*MATERIAL SUBLIME,\* THAT BELONGS TO THE EPIC IS COMBINED WHAT IS PERHAPS EVEN MORE DISTINCTIVE OF MILTON'S IMAGINATION AND ART, NAMELY, VAGUENESS OF DESCRIPTION. IT IS AN ELEMENT OF TECHNIQUE THAT ACCORDS WITH THE VAST SCENE OF THE POEM, AND THAT IS IN MARKED CONTRAST WITH THE PRECISE PARTICULARITY OF DANTE'S CIRCUMSCRIBED WORLD. MILTON'S WORLD IS NOT MERELY THE SO-CALLED PTOLEMAIC UNIVERSE OF SPHERES AND PLANETS AND FIXED STARS, WITH THE EARTH AT ITS CENTER, FOR THAT LARGE UNIVERSE HANGS FROM HEAVEN BY A GOLDEN CHAIN, AND ALL AROUND IS THE INFINITE SPACE OF CHAOS AND FAR BELOW IS THE HUGE PRISON OF HELL. \*WHILE MILTON SHOWS HIS KNOWLEDGE OF THE COPERNICAN DOCTRINE, HIS USE OF THE PTOLEMAIC WORLD WAS JUSTIFIED BY ITS TRADITIONAL FAMILIARITY AND BY THE FACT THAT IT KEPT THE EARTH AND MAN IN THE FOCAL CENTER--BUT THE TOTAL UNIVERSE, CONTAINING HEAVEN, CHAOS, HELL AND THE NEWLY CREATED PTOLEMAIC WORLD, WAS IN PART THE POET'S INVENTION. WE ARE NEVER ALLOWED TO LOSE OUR CONSCIOUSNESS OF VAST SPACE.



## FROM \*MILTON\* IN \*MAJOR BRITISH AUTHORS\*

ITEM-- READ THE FOLLOWING STATEMENTS. IF THE STATEMENT MAKES A STATED ASSUMPTION FROM THE ABOVE SELECTION, CROSS OUT THE S. IF THE STATEMENT MAKES AN UNSTATED ASSUMPTION, CROSS OUT THE U.

- S\* U THE PTOLEMAIC AND COPERNICAN DOCTRINES WERE THEORIES OF THE STRUCTURE OF THE UNIVERSE. 2001
- S\* U MILTON KNEW BOTH OF THESE DOCTRINES. 2002
- S U\* MILTON BELIEVED IN THE PTOLEMAIC DOCTRINE. 2003
- S U\* THE COSMOGRAPHY OF THE UNIVERSE TO THE MAN OF THE SIXTEENTH AND SEVENTEENTH CENTURY DIFFERED FROM THE COSMOGRAPHY OF THE UNIVERSE TO A MAN OF THE TWENTIETH CENTURY. 2004
- S\* U MILTON,S CONCEPT OF THE WORLD WAS DIFFERENT FROM DANTE,S. 2005
- S U\* MUCH OF MILTON,S IDEAS OF THE UNIVERSE AND ITS COSMOLOGY CAME FROM THE \*BIBLE\*. 2006
- S\* U MILTON,S IDEAS WERE IN PART THAT THE UNIVERSE HANGS FROM HEAVEN BY A GOLDEN CHAIN. 2007
- S\* U MUCH OF THE COSMOGRAPHY OF \*PARADISE LOST\* IS MILTON,S INVENTION. 2008
- S\* U MILTON FELT HELL WAS A HUGE PRISON AT THE BOTTOM OF THE UNIVERSAL COSMOGRAPHY. 2009

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH. 0158

THE NEGROES WERE THE MAKERS OF THE SPIRITUALS--RELIGIOUS SONGS, WHICH AS A RULE, TRANSLATED BIBLICAL TALES OR CHRISTIAN SENTIMENTS INTO THE IDIOM OF RACE. DETAILS ABOUT THE ORIGINS OF THE SONGS ARE NOT KNOWN, BUT TWO THINGS SEEM LIKELY--THAT THE CAMP MEETINGS OF THE SOUTHERN WHITES IN PRE-CIVIL WAR DAYS SUGGESTED BOTH WORDS AND WAYS OF SINGING, AND THAT BOTH THE SENSE AND RHYTHM AND THE RACIAL EXPERIENCES OF THE NEGROES MOLDED TO FIT THE SONGS. UNABLE TO EXPRESS THEIR FEELINGS DIRECTLY, THE NEGROES OFTEN INTERPRETED THEIR OWN EXPERIENCES INTO BIBLICAL STORIES AND LYRICS.

IF THE STATEMENT LISTED BELOW IS A STATED ASSUMPTION IN THE ABOVE PARAGRAPH, CIRCLE THE S. IF THE STATEMENT IS AN UNSTATED ASSUMPTION, CIRCLE THE U.

- S\* U THE NEGROES ORIGINATED THE SONGS CALLED SPIRITUALS. 2016
- S\* U THE SPIRITUALS WERE DERIVED FROM THE NEGROES EXPERIENCES AND THE NEGROES CORRELATED THEIR EXPERIENCES WITH THOSE IN THE BIBLE. 2017
- S U\* BEING \*BOUND IN SLAVERY\* WAS THE NEGROES BASIC REASON FOR DEVELOPING THE SPIRITUALS. 2018
- S\* U SPECIFIC WRITERS AND EXACT DATES OF ORIGIN OF SPIRITUALS CANNOT BE TRACED. 2019

THE STORY OF TERROR HAS BEEN POPULAR EVEN SINCE MEN BEGAN TELLING EACH OTHER STORIES, AND IT APPEALS TO PEOPLE OF ALL AGES. NO MATTER HOW OLD WE GET, FOR INSTANCE, WE NEVER LOSE OUR TASTE FOR GHOST STORIES, WHOSE CHIEF INGREDIENT IS A KIND OF TERROR OF THE UNKNOWN AND UNCONTROLLABLE. WE LIVE OUR LIVES HALF AFRAID TO WALK THROUGH GRAVEYARDS AT MIDNIGHT AND GET SOMEHOW FASCINATED BY THE IDEA OF OUR VERY FEAR. THERE ALWAYS ARE FOOTSTEPS BEHIND US IN THE DARK AND STRANGERS LURKING AROUND THE CORNER OF THE HOUSE. PERHAPS STORIES OF TERROR TELL US IN THE SIMPLIEST AND MOST DIRECT WAY THAT WE HANG OVER THE EDGE OF THE UNKNOWN.

FROM \*INTRODUCTION TO THE SHORT STORY\*  
BY HAYNTON AND MACK

IF THE STATEMENTS LISTED BELOW IS A STATED ASSUMPTION IN THE ABOVE PARAGRAPH, CIRCLE THE S. IF THE STATEMENT IS AN UNSTATED ASSUMPTION, CIRCLE THE U.

- S\* U TERROR STORIES HAVE BEEN POPULAR SINCE MAN BEGAN TELLING STORIES. 2010
- S U\* A PERSON WHO WRITES A GHOST STORY MUST BE A GOOD STORY TELLER. 2011
- S\* U GHOST STORIES ARE ALWAYS POPULAR, NO MATTER WHAT THE AGE OF THE INDIVIDUAL. 2012
- S\* U BEING AFRAID OF THE UNKNOWN IS THE BEST FOUNDATION FOR A GHOST STORY. 2013
- ( S\* U PEOPLE ARE INTRIGUED BY THEIR OWN FEARS. 2014
- S U\* GHOST STORIES ARE USUALLY FRIGHTENING TO THE READER. 2015
- DIRECTIONS-- READ THE FOLLOWING PARAGRAPH. 0158

WHEREFORE, O JUDGES, BE OF GOOD CHEER ABOUT DEATH, AND KNOW OF A CERTAINTY, THAT NO EVIL CAN HAPPEN TO A GOOD MAN, EITHER IN LIFE OR AFTER DEATH. HE AND HIS ARE NOT NEGLECTED BY THE GODS--NOR HAS MY OWN APPROACHING END HAPPENED BY MERE CHANCE, BUT I SEE CLEARLY THAT THE TIME HAD ARRIVED WHEN IT WAS BETTER FOR ME TO DIE AND BE RELEASED FROM TROUBLE--WHEREFORE THE ORACLE GAVE NO SIGN. FOR WHICH REASON, ALSO, I AM NOT ANGRY WITH MY CONDEMNERS, OR WITH MY ACCUSERS--THEY HAVE DONE ME NO HARM, ALTHOUGH THEY DID NOT MEAN TO DO ME ANY GOOD--AND FOR THIS I MAY GENTLY BLAME THEM.

FROM \*APOLOGY\* BY PLATO

IF THE STATEMENT LISTED BELOW IS A STATED ASSUMPTION IN THE ABOVE PARAGRAPH, CROSS OUT THE S. IF THE STATEMENT IS AN UNSTATED ASSUMPTION, CROSS OUT THE U.

- S\* U THE SPEAKER HAD BEEN CONDEMNED TO DIE. 2016
- S U\* THE SPEAKER HAS DONE SOMETHING THAT UPSET SOME PEOPLE. 2017
- S\* U THE SPEAKER BELIEVED THAT NO EVIL CAN COME TO A GOOD MAN. 2018
- S\* U THE SPEAKER SOUGHT ANSWERS BY CONSULTING AN ORACLE. 2019

S\* U SINCE THE SPEAKER FELT THAT IT WAS TIME FOR HIM TO DIE, HE DID NOT BLAME HIS ACCUSERS. 2021

S\* U THE ACCUSERS MEANT THE SPEAKER NO GOOD. 2022

S\* U THE SPEAKER BELIEVED THAT LIFE HAS MEANING. 2024

S\* U THE SPEAKER BELIEVED THAT THERE ARE PUNISHMENTS WORSE THAN DEATH. 2025

DIRECTIONS-- READ THE FOLLOWING PARAGRAPH. 0159

TO MAINTAIN HIS RATIONAL SOCIAL ORDER, CONFUCIUS HAD TAUGHT THE DUTY OF PUBLIC SERVICE FOR ALL GENTLEMEN. EVENTUALLY THE BUREAUCRATIC SYSTEM WHICH EVOLVED WAS IMPLEMENTED BY A SYSTEM OF EXAMINATIONS. THE EARLIEST KNOWN CIVIL SERVICE TESTS, BY WHICH A CANDIDATE COULD QUALIFY FOR FOUR OFFICIAL GRADES: POETICALLY NAMED FLOWERING TALENT, PROMOTED MAN, ENTERED SCHOLAR, AND MEMBER OF THE FOREST OF PENS \*THE IMPERIAL ACADEMY\*. THESE EXAMINATIONS WERE ENTIRELY LITERARY AND REQUIRED A KNOWLEDGE OF THE ANCIENT CLASSICS AND THE TECHNIQUE OF WRITING POETRY. SO THE VERY GOVERNMENT OF CHINA WAS FOUNDED ON RESPECT FOR POETIC SKILL. FROM \*CHINA-THE ANCIENT EAST\*

IF THE STATEMENT LISTED BELOW IS A STATED ASSUMPTION IN THE ABOVE PARAGRAPH, CROSS OFF THE S. IF THE STATEMENT IS AN UNSTATED ASSUMPTION, CROSS OFF THE U.

S U\* THE IDEAS OF CONFUCIUS WERE RESPECTED BY THE PEOPLE. 2026

S\* U THE FIRST KNOWN CIVIL SERVICE TESTS WERE ENTIRELY LITERARY. 2027

S\* U POETIC SKILL WAS HIGHLY RESPECTED IN CHINA. 2028

S\* U CONFUCIUS FELT ALL GENTLEMEN HAD A DUTY TO SERVE THE PUBLIC. 2029

S U\* THE ROLE OF THE PUBLIC SERVANT WAS TAKEN SERIOUSLY BY THE PEOPLE. 2030

S\* U THERE WERE FOUR GRADES OF PUBLIC SERVICE IN ANCIENT CHINA. 2031

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THE STUDENT WILL SHOW KNOWLEDGE OF THE DEFINITION OF ASSUMPTION, EXPLICIT ASSUMPTION, AND IMPLICIT ASSUMPTION BY COMPLETING A DEFINITION OF THESE TERMS. %30 0348

DIRECTIONS - SELECT THE BEST COMPLETION. 1

ASSUMPTION IS DEFINED AS THE 4100874

A. THOUGHT CONTAINED IN THE TOPIC SENTENCE OF A PARAGRAPH. 4100874

\*B. BELIEF ON WHICH THE TRUTH OF A STATEMENT RESTS. 4100874

C. RELEVANT APPLICATION OF A SIGNIFICANT ARGUMENT. 4100874

D. MAIN ARGUMENT OF A PARAGRAPH. 4100874

F. PROCESS BY WHICH AN ARGUMENT IS PROVED. 4100874

AN \*EXPLICIT\* ASSUMPTION IS 4100875

\*A. CLEARLY STATED IN THE COMMUNICATION. 4100875

- B. NOT CLEARLY STATED IN THE ARGUMENT.
- C. IMPOSSIBLE TO FIND IN MOST ARGUMENTS.
- D. THE INTRODUCTION OF AN ARGUMENT.
- E. THE CONCLUSION OF AN ARGUMENT.

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AN \*IMPLICIT\* ASSUMPTION IS

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- A. CLEARLY STATED IN THE COMMUNICATION.
- \*B. NOT CLEARLY STATED IN THE ARGUMENT.
- C. IMPOSSIBLE TO FIND IN MOST ARGUMENTS.
- D. THE INTRODUCTION OF AN ARGUMENT.
- E. THE CONCLUSION OF AN ARGUMENT.

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THE STUDENT WILL SHOW KNOWLEDGE OF THE DEFINITIONS OF THE ARGUMENTATIVE FALLACIES \*POST HOC, ERGO PROPTER HOC\*, BEGGING THE QUESTION, AND FAULTY GROUPING BY COMPLETING A DEFINITION OF EACH. %09

0354

DIRECTIONS - SELECT THE BEST COMPLETION.

1

\*POST HOC, ERGO PROPTER HOC\* MEANS LITERALLY

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- A. WHEN AN EVENT OCCURS, IT CAUSES OTHER EVENTS TO OCCUR.
- \*B. AFTER THIS, THEREFORE BECAUSE OF THIS.
- C. BEFORE THIS, THEREFORE ASSOCIATED WITH THIS.
- D. TIME IS NOT A FACTOR OF CAUSALITY.
- E. AFTER THE EVENT COMES ANOTHER EVENT.

\*BEGGING THE QUESTION\* MEANS

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- A. ASKING SOMEONE TO FORGIVE YOUR ERROR.
- \*B. ASKING SOMEONE TO TRUST YOUR JUDGEMENT.
- \*C. REFUSING TO DEAL WITH THE QUESTION AT HAND.
- D. REFUSING TO GIVE THE RIGHT ANSWER.
- E. DISCUSSING THE QUESTION BEFORE ATTEMPTING TO SOLVE IT.

AN ERROR OF \*FAULTY GROUPING\* OCCURS WHEN ONE

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- \*A. TAKES AN INSUFFICIENT SAMPLE.
- B. ANALYZES TOO MANY CASES.
- C. REFUSES TO BE SPECIFIC.
- D. REFUSES TO DEAL WITH THE QUESTION AT HAND.
- E. GROUPS ANY INDIVIDUAL ITEMS.

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THE STUDENT WILL ANALYZE A SELECTION AND SELECT THE NEXT LOGICAL SENTENCE IN A PASSAGE WHICH FOLLOWS ANY OF THE ORGANIZATIONAL MODES. %8

0355

DIRECTIONS - READ THE FOLLOWING PASSAGE AND COMPLETE THE STATEMENTS WHICH FOLLOW.

0044

IT IS USEFUL TO IDENTIFY SIX METRICAL FEET FOR THE ANALYSIS OF ENGLISH POETRY - IAMBIC, TROCHAIC, ANAPESTIC, DACTYLIC, SPONDAIC AND PYHRRIC. AN IAMBIC FOOT CONSISTS OF TWO SYLLABLES, THE FIRST OF WHICH IS UNACCENTED AND THE SECOND ACCENTED. A TROCHAIC FOOT IS ALSO DI-SYLLABIC, BUT THE FIRST SYLLABLE IS ACCENTED, AND THE SECOND IS UNACCENTED . . . .

A LOGICAL CONTINUING SENTENCE IS

4100904

- A. POETRY HAS OTHER CHARACTERISTICS BESIDES METER, NAMELY RHYME AND ALL THE ELEMENTS OF FIGURATIVE LANGUAGE. 4100904
- B. THE DACTYLIC FOOT HAS THREE SYLLABLES, THE FIRST BEING ACCENTED AND THE LAST TWO UNACCENTED. 4100904
- \*C. THE ANAPESTIC FOOT HAS THREE SYLLABLES, THE FIRST TWO UNACCENTED AND THE LAST ACCENTED. 4100904
- D. A STRUCTURED METER IS A USEFUL TOOL FOR TALKING ABOUT THE FLOW OF LANGUAGE IN POETRY. 4100904

THE SENTENCE ~~\*METER IS DEFINED AS A MORE OR LESS REGULAR OCCURRENCE OF PATTERNS OF EVENTS\*~~ 4100905

- \*A. SHOULD PRECEDE THIS PASSAGE. 905
- B. SHOULD COME AFTER THIS PASSAGE. 4100905
- C. IS A LOGICAL CONTINUING SENTENCE. 4100905
- D. IS ~~\*NOT\*~~ CLOSELY ASSOCIATED WITH THE THOUGHT OF THIS PASSAGE. 4100905

THE SENTENCE ~~\*THE CLOSE ANALYST MUST DISTINGUISH BETWEEN RHYTHM AND METER\*~~ 4100906

- \*A. SHOULD PRECEDE THIS PASSAGE. 4100906
- B. SHOULD COME AFTER THIS PASSAGE. 4100906
- C. IS A LOGICAL CONTINUING SENTENCE. 4100906
- D. IS ~~\*NOT\*~~ CLOSELY ASSOCIATED WITH THE THOUGHT OF THIS PASSAGE. 4100906

THE SENTENCE ~~\*POETRY IS THE MOST BEAUTIFUL EXPRESSION OF MAN\*~~ 4100907

- A. SHOULD PRECEDE THIS PASSAGE. 4100907
- B. SHOULD COME AFTER THIS PASSAGE. 4100907
- C. IS A LOGICAL CONTINUING SENTENCE. 4100907
- \*D. IS ~~\*NOT\*~~ CLOSELY ASSOCIATED WITH THE THOUGHT OF THIS PASSAGE. 4100907

THE SENTENCE ~~\*SOME HAVE IDENTIFIED THE AMPHIBACH %A TRI-SYLLABIC FOOT WITH THE FIRST AND LAST SYLLABLES UNACCENTED AND THE SECOND SYLLABLE ACCENTED AS A METRICAL FOOT, BUT ITS APPEARANCE IN ENGLISH POETRY IS EXTREMELY RARE\*~~ 4100908

- A. SHOULD PRECEDE THIS PASSAGE. 4100908
- \*B. SHOULD COME AFTER THIS PASSAGE. 4100908
- C. IS A LOGICAL CONTINUING SENTENCE. 4100908
- D. IS ~~\*NOT\*~~ CLOSELY ASSOCIATED WITH THE THOUGHT OF THIS PASSAGE. 4100908

DIRECTIONS - READ THE FOLLOWING PASSAGE AND COMPLETE THE STATEMENTS WHICH FOLLOW.

BEFORE THE INDUSTRIAL REVOLUTION, THE GROWTH OF CITIES WAS LIMITED BY PURELY TECHNICAL PROBLEMS. TRANSPORTATION OF FARM GOODS TO THE CITY WAS LIMITED BY THE NUMBER OF HORSES THAT COULD PULL CRUDE WAGONS OVER UNIMPROVED TRAILS . . . . 0101

THE MOST LOGICAL CONTINUING SENTENCE IS ... 0909

- A. THE INDUSTRIAL REVOLUTION WAS A GREAT AID TO URBANIZATION. 0909
- B. THE INDUSTRIAL REVOLUTION CREATED THE RAILROAD. 0909
- C. THE INDUSTRIAL REVOLUTION COULD NOT SOLVE THE SOCIAL PROBLEMS OF BUILDING GREAT CITIES. 0909
- \*D. THE INDUSTRIAL REVOLUTION HELPED SOLVE THE PROBLEM OF INADEQUATE TRANSPORTATION. 0909

\*OTHER FACTORS AIDED THE GROWTH OF CITIES\* IS NOT A GOOD CONTINUING SENTENCE BECAUSE 0910

- A. THE INDUSTRIAL REVOLUTION IS THE PRIMARY CAUSE OF URBANI- 4100910



ZATION.

- \*B. THE CONTRIBUTION OF THE INDUSTRIAL REVOLUTION HAS NOT BEEN DISCUSSED COMPLETELY ENOUGH.
- C. THE OTHER FACTORS ARE NOT NAMED.
- D. THE PASSAGE IS RESTRICTED TO TECHNICAL PROBLEMS.

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ANOTHER LOGICAL CONTINUING SENTENCE IS

- A. SOME PRE-INDUSTRIAL REVOLUTION WAGONS WERE QUITE SKILLFULLY MADE.
- \*B. POPULATION DENSITY AND SIZE WERE LIMITED BECAUSE ONLY INDUSTRY CAN EFFICIENTLY UTILIZE CONCENTRATED MASSES OF WORKERS.
- C. THE RURAL AREAS OF NATIONS WERE ALSO GREATLY AFFECTED BY THE INDUSTRIAL REVOLUTION.
- D. THE INDUSTRIAL REVOLUTION HAD ITS ROOTS IN A RELIGIOUS REVOLUTION.

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THE STUDENT CAN DISTINGUISH ANALYSIS OF THE CONCLUSION FROM ANALYSIS OF THE REASONING PER-SE BY IDENTIFYING STATEMENTS WHICH ARE INADEQUATELY SUPPORTED AND SELECTING THE PROPER DESCRIPTION OF THE INADEQUACY OF THE SUPPORT. %60

0356

DIRECTIONS - READ THE PARAGRAPH AND ANSWER THE QUESTIONS WHICH FOLLOW.

MR. BLAKE SAID THAT HE HAS HAD FIFTEEN VARSITY FOOTBALL PLAYERS IN HIS CLASSES IN THE LAST THREE YEARS. THIRTEEN OF THE PLAYERS FAILED THE COURSE. MR. BLAKE CONCLUDES THAT VARSITY FOOTBALL PLAYERS ARE ACADEMICALLY INFERIOR TO TYPICAL HIGH SCHOOL STUDENTS.

0102

SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MR. BLAKES \*REASONING\* IN THIS SITUATION.

- A. HE IS RIGHT. FOOTBALL PLAYERS ARE NOT INTELLIGENT.
- B. HIS REASONING IS A GOOD EXAMPLE OF THE FLAWLESS USE OF INDUCTIVE REASONING.
- C. HE IS WRONG. FOOTBALL PLAYERS ARE BRIGHTER THAN THE AVERAGE STUDENT.
- D. HE IS WRONG. FOOTBALL PLAYERS ARE NEITHER BRIGHTER NOR DULLER THAN THE AVERAGE STUDENT.
- \*E. HIS REASONING IS FAULTY BECAUSE HE GENERALIZES ON THE BASIS OF TOO SMALL A SAMPLE.

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SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MR. BLAKES \*CONCLUSION\* IN THIS SITUATION.

- A. HE IS RIGHT.
- B. HE IS WRONG.
- C. HE IS PROBABLY RIGHT.
- D. HE IS PROBABLY WRONG.
- \*E. ONE CANNOT TELL WITHOUT MORE EVIDENCE.

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DIRECTIONS - READ THE PARAGRAPH AND ANSWER THE QUESTIONS WHICH FOLLOW.

THE LAST FIVE TEEN-AGERS WHO HAVE BEEN ARRESTED FOR FELONIES IN CLARKSVILLE WERE STEADY CUSTOMERS OF HOGANS BILLIARD PARLOR. EACH ONE CONFESSED THAT HE HAD PLANNED HIS CRIME AT HOGANS. MAYOR JOHNSON STATED THAT HOGANS WAS THE CAUSE OF TEEN AGE CRIME IN

0103

CLARKSVILLE AND OUGHT TO BE CLOSED IMMEDIATELY.

SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MAYOR JOHNSONS  
\*REASONING\*.

- A. HE RIGHTLY THINKS THAT WHATEVER EVENT PRECEDES ANOTHER EVENT IS \*THE CAUSE\* OF THE SECOND EVENT.
- \*B. HE WRONGLY THINKS THAT AN EVENT WHICH PRECEDES ANOTHER EVENT IS \*THE CAUSE\* OF THE SECOND EVENT.
- C. HE IS GUILTY OF JUDGING ALL TEENAGERS ON THE BASIS OF AN INSUFFICIENT SAMPLE.
- D. HE WRONGLY ASSUMES THAT MR. HOGAN IS AN EVIL MAN.
- F. HE RIGHTLY ASSUMES THAT MR. HOGAN IS AN EVIL MAN.

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SELECT THE COMMENT WHICH MOST ACCURATELY DESCRIBES MAYOR JOHNSONS  
\*CONCLUSION\*.

- \*A. HOGANS HILLIARD PARLOR IS \*THE CAUSE\* OF TEEN AGE CRIME IN CLARKSVILLE.
- B. HOGANS HILLIARD PARLOR \*HAS NOTHING TO DO WITH\* TEEN AGE CRIME IN CLARKSVILLE.
- C. HOGANS HILLIARD PARLOR IS PROBABLY \*ONE OF THE INFLUENCES\* ON TEEN AGE CRIME IN CLARKSVILLE.
- D. POOL HALLS ARE DENS OF INIQUITY.
- E. MAYOR JOHNSON IS NOT CONCERNED WITH THE WELFARE OF THE SMALL BUSINESSMAN.

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DIRECTIONS - READ THE PARAGRAPH AND ANSWER THE QUESTIONS WHICH FOLLOW.

YOU HAVE ASKED ME TO DISCUSS THE PROPOSED WELFARE LEGISLATION WITH YOU, AND I WELCOME THE OPPORTUNITY FOR SUCH DISCUSSION. WELFARE IS AN IMPORTANT TOPIC IN CONTEMPORARY AMERICA, AND WE MUST APPROACH OUR DISCUSSION WITH SINCERITY AND CONVICTION. MANY OF US ARE GUILTY OF THAT SIN. WELFARE LEGISLATION IS A VITAL QUESTION IN OUR COMPLEX SOCIETY, AND . . .

0104

WHICH COMMENT MOST ACCURATELY DESCRIBES THE SPEAKERS \*REASONING\*?

- A. THIS IS A FINE EXAMPLE OF INDUCTIVE REASONING.
- B. THIS IS A FINE EXAMPLE OF DEDUCTIVE REASONING.
- \*C. THE SPEAKER IS PEGGING THE QUESTION.
- D. THE SPEAKER IS WORKING FROM A FAULTY ASSUMPTION.
- E. THE SPEAKER IS GUILTY OF \*POST HOC, ERGO PROPTER HOC\*.

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WHICH COMMENT MOST ACCURATELY DESCRIBES THE SPEAKERS CONCLUSION?

- A. IT IS SOUND.
- B. IT IS NOT SOUND.
- C. IT IS RIGHT, BUT IMPRACTICAL.
- D. IT IS VISIONARY.
- \*E. THERE IS NO CONCLUSION.

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THE STUDENT WILL ANALYZE LOGICAL FALLACY IN FORMAL SYLLOGISMS BY  
BY IDENTIFYING A SPECIFIED TYPE OF FALLACY FROM A LIST OF FAULTY  
SYLLOGISMS. %40

0524

DIRECTIONS - STUDY THE FOLLOWING SYLLOGISMS TO DETERMINE THE KIND  
OF FALLACY CONTAINED IN EACH. BELOW ARE A SERIES OF  
ITEMS IN WHICH YOU ARE ASKED TO SELECT THE SYLLOGISM  
WHICH CONTAINS THE GIVEN FALLACY.

0136

1. MAJOR PREMISE - ALL GOOD CITIZENS VOTE.  
MINOR PREMISE - JOHN VOTES.  
CONCLUSION - JOHN IS A GOOD CITIZEN.
2. PL - THE BIBLE SAYS THAT THE CHURCH WILL BE CAUGHT UP IN THE AIR AT THE SECOND COMING.  
P2 - THE BUILDING ON THE CORNER OF 47TH AND BRAINARD IS A CHURCH.  
C - THE BUILDING ON THE CORNER OF 47TH AND BRAINARD WILL BE CAUGHT UP IN THE AIR AT THE SECOND COMING.
3. PL - ALL AUTHORS ARE LITERATE.  
P2 - ERNEST HEMINGWAY WAS AN AUTHOR.  
C - ERNEST HEMINGWAY WROTE EXCELLENT LITERATURE.
4. PL - THE GREAT DEPRESSION OCCURRED IN THE 1930S.  
P2 - WORLD WAR II BEGAN IN 1940 - 1941.  
C - BECAUSE OF THIS THE GREAT DEPRESSION CAUSED WORLD WAR II.
5. PL - ALL MEN ARE EVIL.  
P2 - JOHN IS A MAN.  
C - JOHN IS EVIL.
6. PL - THE EARTH IS A SPHERE.  
P2 - THE LINE OF THE HORIZON MAY BE SEEN FROM ANY OPEN PLACE.  
C - BECAUSE THE LINE OF THE HORIZON MAY BE SEEN, THE EARTH IS ROUND.

OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE WHICH EXEMPLIFIES THE FALLACY OF \*POST HOC, ERGO PROPTER HOC\* IS

- A. ONE.
- B. TWO.
- C. THREE.
- \*D. FOUR.
- E. FIVE.
- F. SIX.

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OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE DEMONSTRATING THE FALLACY OF \*THE UNDISTRIBUTED MIDDLE TERM\* IS

- \*A. ONE.
- B. TWO.
- C. THREE.
- D. FOUR.
- E. FIVE.
- F. SIX.

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OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE CONTAINING A \*NON-SEQUITUR\* IS

- A. ONE.
- B. TWO.
- \*C. THREE.
- D. FOUR.
- E. FIVE.
- F. SIX.

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OF THE FALLACIOUS SYLLOGISMS ABOVE, THE ONE DEMONSTRATING A \*SHIFT IN MEANING\* IS

- A. ONE.
- \*B. TWO.
- C. THREE.
- D. FOUR.
- E. FIVE.
- F. SIX.

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GIVEN FOUR SYLLOGISMS, THE STUDENT WILL ANALYZE THESE BY  
SELECTING THE SYLLOGISM BASED UPON LOGICAL REASONING. %100

0321

EACH ITEM LISTED CONTAINS FOUR SYLLOGISMS. CIRCLE THE SYLLOGISM  
BASED UPON LOGICAL REASONING.

0035

\*A. ALL WOMEN ARE MORTAL.  
ALL QUEENS ARE WOMEN.  
ALL QUEENS ARE MORTAL.

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H. ALL QUEENS ARE MORTAL.  
ALL WOMEN ARE MORTAL.  
ALL WOMEN ARE QUEENS.

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C. ALL QUEENS ARE WOMEN.  
ALL QUEENS ARE MORTAL.  
ALL WOMEN ARE MORTAL.

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D. ALL QUEENS ARE MORTAL.  
ALL QUEENS ARE WOMEN.  
ALL WOMEN ARE MORTAL.

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DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

A. SPARKY IS A DOG.  
SPARKY HAS FOUR LEGS.  
ALL DOGS HAVE FOUR LEGS.

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\*B. ALL DOGS HAVE FOUR LEGS.  
SPARKY IS A DOG.  
SPARKY HAS FOUR LEGS.

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C. SPARKY HAS FOUR LEGS.  
ALL DOGS HAVE FOUR LEGS.  
SPARKY IS A DOG.

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D. SPARKY HAS FOUR LEGS.  
SPARKY IS A DOG.  
ALL DOGS HAVE FOUR LEGS.

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DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

A. BASEBALL IS A SPORT.  
BASEBALL IS FUN.  
ALL SPORTS ARE FUN.

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B. ALL SPORTS ARE FUN.  
BASEBALL IS FUN.  
BASEBALL IS A SPORT.

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C. BASEBALL IS FUN.  
BASEBALL IS A SPORT.  
ALL SPORTS ARE FUN.

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\*D. ALL SPORTS ARE FUN.  
BASEBALL IS A SPORT.  
BASEBALL IS FUN.

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DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

\*A. ALL TEACHERS GIVE GRADES.  
MRS. KANE IS A TEACHER.  
MRS. KANE GIVES GRADES.

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B. MRS KANE GIVES GRADES.  
MRS. KANE IS A TEACHER.  
ALL TEACHERS GIVE GRADES.

C. MRS. KANE IS A TEACHER.  
MRS. KANE GIVES GRADES.  
ALL TEACHERS GIVE GRADES.

D. ALL TEACHERS GIVE GRADES.  
MRS. KANE GIVES GRADES.  
MRS. KANE IS A TEACHER.

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

\*A. ALL MEN ARE ANIMALS.  
JOHN IS A MAN.  
JOHN IS AN ANIMAL.

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B. JOHN IS AN ANIMAL.  
ALL MEN ARE ANIMALS.  
JOHN IS A MAN.

C. ALL MEN ARE ANIMALS.  
JOHN IS AN ANIMAL.  
JOHN IS A MAN.

D. JOHN IS A MAN.  
JOHN IS AN ANIMAL.  
ALL MEN ARE ANIMALS.

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

A. NO SISSIES LIKE FOOTBALL.  
HENRY DOES NOT LIKE FOOTBALL.  
HENRY IS A SISSY.

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B. HENRY DOES NOT LIKE FOOTBALL.  
NO SISSIES LIKE FOOTBALL.  
HENRY IS A SISSY.

\*C. NO SISSIES LIKE FOOTBALL.  
HENRY IS A SISSY.  
HENRY DOES NOT LIKE FOOTBALL.

D. HENRY IS A SISSY.  
HENRY DOES NOT LIKE FOOTBALL.  
NO SISSIES LIKE FOOTBALL.

DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

\*A. NO GIRLS LIKE SNAKES.  
CHRIS IS A GIRL.  
CHRIS DOES NOT LIKE SNAKES.

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B. CHRIS IS A GIRL.  
CHRIS DOES NOT LIKE SNAKES.  
NO GIRLS LIKE SNAKES.



- C. NO GIRLS LIKE SNAKES.  
CHRIS DOES NOT LIKE SNAKES.  
CHRIS IS A GIRL.

- D. CHRIS DOES NOT LIKE SNAKES.  
NO GIRLS LIKE SNAKES.  
CHRIS IS A GIRL.

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DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

- \*A. ALL BOYS LIKE SPORTS.  
ALL SPORTS ARE FUN.  
ALL BOYS LIKE FUN.

- H. ALL HOYS LIKE FUN.  
ALL SPORTS ARE FUN.  
ALL BOYS LIKE SPORTS.

- C. ALL SPORTS ARE FUN.  
ALL HOYS LIKE FUN.  
ALL BOYS LIKE SPORTS.

- D. ALL BOYS LIKE FUN.  
ALL HOYS LIKE SPORTS.  
ALL SPORTS ARE FUN.

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DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

- A. \*CHRISTY\* IS BORING.  
ALL NOVELS ARE BORING.  
\*CHRISTY\* IS A NOVEL.

- H. \*CHRISTY\* IS A NOVEL.  
\*CHRISTY\* IS BORING.  
ALL NOVELS ARE BORING.

- \*C. ALL NOVELS ARE BORING.  
\*CHRISTY\* IS A NOVEL.  
\*CHRISTY\* IS BORING.

- D. ALL NOVELS ARE BORING.  
\*CHRISTY\* IS BORING.  
\*CHRISTY\* IS A NOVEL.

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DIRECTIONS - SELECT THE SYLLOGISM BASED UPON LOGICAL REASONING.

- A. SUSAN LIKES CANDY.  
ALL GIRLS LIKE CANDY.  
SUSAN IS A GIRL.

- \*B. SUSAN IS A GIRL.  
ALL GIRLS LIKE CANDY.  
SUSAN LIKES CANDY.

- C. ALL GIRLS LIKE CANDY.  
SUSAN LIKES CANDY.  
SUSAN IS A GIRL.

- D. SUSAN IS A GIRL.  
SUSAN LIKES CANDY.

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ALL GIRLS LIKE CANDY.

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THE STUDENT WILL APPLY HIS KNOWLEDGE OF LOGICAL CONCLUSIONS WHICH FOLLOW A PATTERN OF REASONING BY CHOOSING THE CORRECT CONCLUSION OF A SYLLOGISM. %3n

0325

DIRECTIONS - FOR EACH ITEM YOU ARE GIVEN THE FIRST TWO PARTS OF A SYLLOGISM. YOU ARE TO CHOOSE THE STATEMENT WHICH MOST LOGICALLY COMPLETES THE SYLLOGISM.

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ALL WOMEN ARE MORTAL.  
ALL QUEENS ARE WOMEN.

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THEREFORE -

- A. ALL MORTALS ARE QUEENS.
- B. ALL WOMEN ARE QUEENS.
- \*C. ALL QUEENS ARE MORTAL.
- D. ALL MORTALS ARE WOMEN.

DIRECTIONS - SELECT THE STATEMENT WHICH MOST LOGICALLY COMPLETES THE SYLLOGISM.

ALL CATS ARE ANIMALS.  
BOOTSIE IS A CAT.

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THEREFORE

- A. ALL ANIMALS ARE CATS.
- \*B. BOOTSIE IS AN ANIMAL.
- C. BOOTSIE HAS FOUR LEGS.
- D. SOME ANIMALS ARE CATS.

DIRECTIONS - SELECT THE STATEMENT WHICH MOST LOGICALLY COMPLETES THE SYLLOGISM.

ALL TEACHERS GIVE GRADES.  
MISS STONE IS A TEACHER.

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THEREFORE

- \*A. MISS STONE GIVES GRADES.
- B. GRADES ARE GIVEN BY TEACHERS.
- C. ALL TEACHERS GIVE GRADES.
- D. MISS STONE LIKES GRADES.

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THE STUDENT, BY SELECTING THE PROPER CHOICE OF CO-ORDINATING ELEMENTS FROM A POOL WHICH REFLECTS THE CO-ORDINATION OF ADDITION, OPPOSITION, CONDITIONS, AND CAUSATION, WILL SHOW COMPREHENSION OF WORDS OF RELATIONSHIP. %6n

0352

DIRECTIONS - CHOOSE THE WORD OR WORDS WHICH \*BEST\* EXPRESS THE RELATIONSHIP BETWEEN THE TWO ELEMENTS OF THE SENTENCE.

0043

WE HAVE MET THE ENEMY....THEY ARE OURS.

- \*A. AND
- B. BUT

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- C. SINCE
- D. BECAUSE
- E. ALTHOUGH

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WE CONTINUED SEARCHING VERY DILIGENTLY FOR THE MONEY....WE NEEDED IT VERY BADLY.

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- A. AND
- B. BUT
- \*C. BECAUSE
- D. IF
- E. ALTHOUGH

SINCE THE TRIP WAS SO LONG, WE TRIED TO CHARTER A PLANE....  
CHARTERING A PLANE ON SUCH SHORT NOTICE IS QUITE DIFFICULT.

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- A. AND
- H. IF
- C. BECAUSE
- D. SINCE
- \*E. ALTHOUGH

.....TOM.....JOHN IS A GOOD FOOTBALL PLAYER.

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- A. EITHER, OR
- B. NEITHER, NOR
- C. BOTH, AND
- \*D. A AND B

.....TOM.....JOHN IS NOT A GOOD FOOTBALL PLAYER.

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- \*A. EITHER, OR
- B. NEITHER, NOR
- C. BOTH, AND
- D. A AND B

.....TOM.....JOHN ARE GOOD FOOTBALL PLAYERS.

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- A. EITHER, OR
- B. NEITHER, NOR
- \*C. BOTH, AND
- D. A AND B

\*\*\*\*\*  
THE STUDENT WILL SHOW KNOWLEDGE OF THE DEFINITIONS OF THE FOUR  
BASIC KINDS OF LOGICAL ORGANIZATION - INDUCTIVE, DEDUCTIVE,  
CHRONOLOGICAL AND SPATIAL - BY RECALLING THEIR DEFINITIONS. %40

0353

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE INDUCTIVE ORGANIZATIONAL SCHEME CAN BE DEFINED AS

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- A. ORGANIZATION IN TIME.
- B. ORGANIZATION OF LOCATION.
- \*C. MOVEMENT FROM PARTICULAR TO GENERAL.
- D. MOVEMENT FROM GENERAL TO PARTICULAR.

THE DEDUCTIVE ORGANIZATIONAL SCHEME CAN BE DEFINED AS

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- A. ORGANIZATION IN TIME.
- B. ORGANIZATION OF LOCATION.
- C. MOVEMENT FROM PARTICULAR TO GENERAL.
- \*D. MOVEMENT FROM GENERAL TO PARTICULAR.

THE CHRONOLOGICAL ORGANIZATIONAL SCHEME CAN BE DEFINED AS

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- \*A. ORGANIZATION IN TIME.

- B. ORGANIZATION OF LOCATION.
- C. MOVEMENT FROM PARTICULAR TO GENERAL.
- D. MOVEMENT FROM GENERAL TO PARTICULAR.

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THE SPATIAL ORGANIZATIONAL SCHEME CAN BE DEFINED AS

- A. ORGANIZATION IN TIME.
- \*B. ORGANIZATION OF LOCATION.
- C. MOVEMENT FROM PARTICULAR TO GENERAL.
- D. MOVEMENT FROM GENERAL TO PARTICULAR.

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF RELEVANCE AND CAN IDENTIFY RELEVANT AND IRRELEVANT INFORMATION AND SELECT THE PROPER EXPLANATION FOR THE RELEVANCE AND/OR-IRRELEVANCE. #7

0357

DIRECTIONS - THE TOPIC SENTENCE OF THE FOLLOWING PARAGRAPH IS UNDERLINED. READ THE PARAGRAPH AND EXPLAIN \*HOW EACH ELEMENT\* IS \*EITHER RELEVANT\* OR \*IRRELEVANT\* TO THE THOUGHT OF THE TOPIC SENTENCE \*AND/OR\* TO ANY OTHER ELEMENT OF THE PARAGRAPH.

0045

\*S. I. HAYAKAWA, THE GREAT POPULARIZER OF SEMANTICS, HAS WELL EXPRESSED A RATIONAL JUSTIFICATION FOR THE EXISTENCE OF LITERATURE\*.

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LANGUAGE, HE SAYS, CREATES, AS WELL AS SOLVES, PROBLEMS FOR MAN.

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BECAUSE MAN CAN SYMBOLIZE, HE TAKES HIS PROBLEMS, AS WELL AS HIS SOLUTIONS, OUT OF THE TIME-SPACE CONTEXT.

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LITERATURE ALLOWS MAN, BY MEANS HAYAKAWA CALLS EMPLOYING SYMBOLIC STRATEGIES, TO SOLVE THE PROBLEMS HE TAKES WITH HIM OUT OF THE ORIGINAL CONTEXT.

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EMPLOYING SYMBOLIC STRATEGIES MEANS THE READERS ACCEPTING THE FICTIONAL SITUATION AS SYMBOLIZING HIS OWN AND THEN TESTING THE FICTIONAL RESOLUTION TO DETERMINE WHETHER IT WOULD ADEQUATELY RESOLVE HIS ACTUAL SITUATION.

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THE OBLIGATION OF THE WRITERS OF FICTION, OF COURSE, IS TO CREATE FICTION WHICH DEALS REALISTICALLY WITH ACTUAL EXPERIENCE.

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IN SENTENCE ONE, THE PHRASE \*THE GREAT POPULARIZER OF SEMANTICS\* IS RELEVANT TO-

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- A. THE THOUGHT OF THE TOPIC SENTENCE.
- B. THE THOUGHT OF THE WHOLE PARAGRAPH.
- C. THE THOUGHT OF SENTENCE SIX.
- \*D. THE WORD HAYAKAWA.
- E. NOTHING.

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IN SENTENCE TWO, THE CLAUSE \*HE SAYS\* IS LOGICALLY RELEVANT TO

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- A. LANGUAGE.
- B. THE THOUGHT OF SENTENCE ONE.
- C. THE THOUGHT OF SENTENCE TWO.
- D. THE THOUGHT OF SENTENCE THREE.
- \*F. NOTHING. IT IS A TRANSITIONAL DEVICE.

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THE PHRASE TO WHICH SENTENCE FIVE REFERS IS

- A. \*BECAUSE MAN CAN SYMBOLIZE.\*

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\*B. \*SYMBOLIC STRATEGIES.\*

C. \*HE TAKES...OUT OF THE ORIGINAL CONTEXT.\*

D. \*OUT OF THE TIME-SPACE CONTEXT.\*

E. SENTENCE ONE.

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THE STATEMENT \*THE PRIMARY FUNCTION OF LITERATURE IS TO ENTERTAIN BY BEING BEAUTIFUL\* IS

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921

A. A LOGICAL SUMMARY OF THIS PARAGRAPH.

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H. THE PREMISE ON WHICH THIS PARAGRAPH RESTS.

4100921

\*C. A CONTRADICTION OF THIS PARAGRAPH.

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D. NOT IN ANY WAY ASSOCIATED WITH THIS PARAGRAPH.

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F. A RECASTING OF SENTENCE TWO.

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SENTENCE SIX IS

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A. IRRELEVANT TO THE REST OF THE PASSAGE.

4100922

H. RELEVANT, BECAUSE IT SUMS UP THE PASSAGE.

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\*C. RELEVANT, BECAUSE IT SUGGESTS A BEHAVIOR, GIVEN THE DEFINITION.

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D. RELEVANT, BECAUSE THE THOUGHT OF SENTENCE FIVE DEPENDS UPON IT.

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E. RELEVANT, BECAUSE IT OFFERS A SIGNIFICANT CONTRADICTION OF THE PASSAGE.

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THE PHRASE \*BECAUSE MAN CAN SYMBOLIZE\* IS

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A. NOT NECESSARY IN THE SENTENCE.

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\*B. NECESSARY, BECAUSE IT EXPRESSES THE REASON FOR THE PROBLEM.

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C. NECESSARY, BECAUSE IT WORKS IN THE TIME-SPACE CONTEXT.

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D. NECESSARY, BECAUSE IT REPEATS THE PROBLEM EXPRESSED IN SENTENCE TWO.

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F. NECESSARY, BECAUSE IT SOLVES THE PROBLEM OF THE PASSAGE.

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THE PHRASE OF COURSE \*IN SENTENCE SIX BEARS THE SAME LOGICAL RELATION TO THE THOUGHT OF THE TOPIC SENTENCE AS

0924

A. \*THE GREAT POLULARIZER OF SEMANTICS.\*

4100924

\*B. \*HE SAYS.\*

4100924

C. \*AS WELL AS SOLVES.\*

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D. BY MEANS HAYAKAWA CALLS \*EMPLOYING SYMBOLIC STRATEGIES.\*

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E. ALL OF THESE.

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THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF JUDGEMENT BY COMPLETING A DEFINITION. %20

0364

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE WORD \*JUDGEMENT\* IS DEFINED AS A STATEMENT

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A. OF FACT.

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\*B. OF PERSONAL PREFERENCE.

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C. WHICH IS TRUE.

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D. WHICH IS FALSE.

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E. OF DESIRE.

4100936

A JUDGEMENT IS A STATEMENT OF

4100937

A. FACT.

4100937

\*B. OPINION.

4100937

C. DESIRE.

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D. CONCERN.

4100937

F. NEED.

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THE STUDENT CAN RECOGNIZE IMPLICIT AND EXPLICIT JUDGEMENTS BY IDENTIFYING THEM FROM A CHOICE OF ALTERNATIVES. %20

0365

DIRECTIONS - SELECT THE BEST COMPLETION.

1

SELECT THE STATEMENT WHICH IS \*MOST COMPLETELY\* A JUDGEMENT.

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A. JANET IS 5 FEET 2.

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B. JANET WON A BEAUTY CONTEST.

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\*C. JANET IS BEAUTIFUL.

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D. JANET HAS LONG BLONDE HAIR.

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E. JANET IS SEVENTEEN YEARS OLD.

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SELECT THE REPORT WHICH \*BEST IMPLIES\* A JUDGEMENT.

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A. TOM WORE A SWEATER.

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B. TOM WORE A RED SWEATER.

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C. TOM WORE A CASHMERE SWEATER.

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D. TOM WORE A RED CASHMERE SWEATER.

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\*E. TOMS SWEATER COST ONE HUNDRED TWENTY DOLLARS.

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THE STUDENT SHOWS KNOWLEDGE THAT VERIFIABILITY IS THE CRITERION THAT DISTINGUISHES REPORTS, INFERENCES, AND JUDGEMENTS BY COMPLETING STATEMENTS ABOUT THEM. %30

0366

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE STATEMENT \*TOM IS TALLER THAN PETE\* IS

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A. A REPORT, BECAUSE THE STATEMENT IS TRUE.

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\*B. A REPORT, BECAUSE HEIGHT CAN BE MEASURED.

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C. AN INFERENCE, BECAUSE HEIGHT IS NON-VERIFIABLE.

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D. AN INFERENCE, BECAUSE TALL IS A RELATIVE TERM.

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E. A JUDGEMENT, BECAUSE HEIGHT IS A DESIRABLE QUALITY.

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ALL STATEMENTS ARE, IN THE LAST ANALYSIS,

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A. REPORTS, BECAUSE THE WORD IS INSEPARABLE FROM ITS REFERENT.

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B. REPORTS, BECAUSE LANGUAGE DEPENDS ON THE PHYSICAL WORLD.

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C. INFERENCES, BECAUSE SEMANTICISTS HAVE AGREED ABOUT THIS.

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\*D. INFERENCES, BECAUSE LANGUAGE IS INFERENTIAL.

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E. JUDGEMENTS, BECAUSE IT IS IMPOSSIBLE NOT TO EXPRESS ONES VALUES.

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THE CRITERION THAT DISTINGUISHES REPORTS, INFERENCES, AND JUDGEMENTS IS

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A. TRUTH.

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B. REASONABLENESS.

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C. AGREEMENT.

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\*D. VERIFIABILITY.

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E. DESIRE.

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THE STUDENT KNOWS THE DEFINITIONS OF DENOTATION, CONNOTATION, EXTENSIONAL MEANING, INTENSIONAL MEANING, INFORMATIVE CONNOTATION, AND AFFECTIVE CONNOTATION BY COMPLETING DEFINITIONS. %50

0372

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE WORD \*DENOTATION\* IS DEFINED AS A DEFINITION WHICH

- A. IS THE OBJECT TO WHICH A WORD REFERS.
- \*B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.
- C. TALKS IN JUDGEMENTS ABOUT THE REFERENT OF A WORD.
- D. EXPRESSES THE DESIRES OF THE USER OF THE WORD.
- F. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD BY MEANS OF REPORTS.

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THE WORD \*CONNOTATION\* IS DEFINED AS MEANING \*APPROXIMATELY\* THE SAME THING AS

- A. DENOTATION.
- B. EXTENSIONAL MEANING.
- \*C. INTENSIONAL MEANING.
- D. INFORMATIVE LANGUAGE.
- E. AFFECTIVE LANGUAGE.

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THE PHRASE \*EXTENSIONAL MEANING\* IS DEFINED AS A DEFINITION WHICH

- \*A. IS THE OBJECT TO WHICH THE WORD REFERS.
- B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.
- C. TALKS IN JUDGEMENTS ABOUT THE REFERENT OF A WORD.
- D. EXPRESSES THE DESIRES OF THE USER OF THE WORD.
- E. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD BY MEANS OF REPORTS.

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THE PHRASE \*INFORMATIVE CONNOTATION\* IS DEFINED AS A DEFINITION WHICH

- \*A. IS THE OBJECT TO WHICH THE WORD REFERS.
- B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.
- C. TALKS IN JUDGEMENTS ABOUT THE REFERENT OF A WORD.
- D. EXPRESSES THE DESIRES OF THE USER OF THE WORD.
- F. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD BY MEANS OF REPORTS.

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THE PHRASE \*AFFECTIVE CONNOTATION\* IS DEFINED AS A DEFINITION WHICH

- A. IS THE OBJECT TO WHICH A WORD REFERS.
- B. TALKS IN REPORTS ABOUT THE REFERENT OF A WORD.
- \*C. TALKS IN JUDGEMENTS ABOUT THE REFERENT OF A WORD.
- D. EXPRESSES THE DESIRES OF THE USER OF THE WORD.
- E. ASSOCIATES OBJECTS IN THE WORLD WITH THE REFERENT OF A WORD BY MEANS OF REPORTS.

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THE STUDENT CAN DEMONSTRATE THAT HE UNDERSTANDS THE VARIOUS KINDS OF MEANING BY IDENTIFYING PROPER RESPONSES, GIVEN PARTICULAR WORDS AND PARTICULAR KINDS OF MEANING. %40

0373

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE \*EXTENSIONAL MEANING\* OF THE WORD \*HOUSE\* IS

- A. A BUILDING PEOPLE LIVE IN.
- B. ANY ENCLOSURE IN WHICH PEOPLE RESIDE.
- C. THE SOURCE OF A NATIONS STRENGTH.
- \*D. NOT CAPABLE OF BEING EXPRESSED IN WORDS.

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ERIC THE \*DENOTATION\* OF THE WORD \*SCHOOL\* IS

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- \*A. A BUILDING IN WHICH PEOPLE ARE EDUCATED. 4100966
- B. THE PHYSICAL BUILDING ITSELF. 4100966
- C. THE SOURCE OF A NATIONS STRENGTH. 4100966
- D. NOT CAPABLE OF BEING EXPRESSED IN WORDS. 4100966

- AN \*INFORMATIVE CONNOTATION\* OF THE WORD \*MAYOR\* IS
- A. THE CHIEF EXECUTIVE OFFICER OF A CITY. 4100967
  - \*B. RICHARD J. DALEY. 4100967
  - C. A DEDICATED PUBLIC SERVANT. 4100967
  - D. NOT CAPABLE OF BEING EXPRESSED IN WORDS. 4100967

- AN \*AFFECTIVE CONNOTATION\* OF THE WORD \*FLAG\* IS
- A. A PIECE OF CLOTH THAT SYMBOLIZES A COUNTRY. 4100968
  - B. THAT MATERIAL ON TOP OF THE POLE IN FRONT OF THE POST OFFICE. 4100968
  - \*C. THE FLAG IN MOTION MEANS FREEDOM FOR ALL. 4100968
  - D. NOT CAPABLE OF BEING EXPRESSED IN WORDS. 4100968

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THE STUDENT WILL APPLY THE CRITERIA FOR AUTHORITATIVE PRINTED RESOURCES \*REPUTABLE, REPRESENTATIVE RESOURCES FOR INFORMATION ON SPECIFIC SUBJECTS\* BY SELECTING THE PROPER RESOURCE FOR EVIDENCE THAT IS TO BE USED IN A SUBJECT CONCERNED WITH A SPECIFIC SUBJECT. \*4M 0456

DIRECTIONS - READ THE ITEM AND SELECT THE LETTER OF THE CORRECT RESPONSE, THE AUTHORITATIVE RESOURCE \*REPUTABLE REPRESENTATION RESOURCES ON SPECIFIC SUBJECTS\* FOR EVIDENCE THAT IS TO BE USED IN A SPEECH CONCERNED WITH A SPECIFIC SUBJECT. 0115

- THE PROPER SOURCE FOR EVIDENCE ON THE MOON LANDING WOULD BE
- A. \*SCIENTIFIC AMERICAN\*. 4101393
  - B. \*POPULAR MECHANICS\*. 1393
  - \*C. U. S. GOVERNMENT PUBLICATIONS. 4101393
  - D. THE \*MAINLINER\*. 4101393

- THE PROPER SOURCE FOR \*UNBIASED\* JOURNALISTIC REPORTING OF GLOBAL, NATIONAL, STATE, AND REGIONAL EVENTS WOULD BE
- A. NEW YORK \*TIMES\*. 4101394
  - B. WASHINGTON \*POST\*. 4101394
  - C. BOSTON \*GLOBE\*. 4101394
  - \*D. \*CHRISTIAN SCIENCE MONITOR\*. 4101394

- THE PROPER SOURCE FOR DETAILED GLOBAL, NATIONAL, STATE, AND LOCAL DAILY INDUSTRIAL AND BUSINESS TRENDS WOULD BE
- A. \*FORTUNE\*. 4101395
  - B. \*CONSUMERS DIGEST\*. 4101395
  - \*C. \*WALL STREET JOURNAL\*. 4101395
  - D. \*TIME\*. 4101395

- THE PROPER SOURCE FOR A SERIES OF DETAILED BOOK REVIEWS ON ONE BOOK WOULD BE
- A. NEW YORK \*TIMES\*. 4101396
  - B. \*SATURDAY REVIEW OF LITERATURE\*. 4101396
  - \*C. \*BOOK REVIEW DIGEST\*. 4101396
  - D. CHICAGO \*TRIBUNE\*. 4101396

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO EVALUATE THE POTENTIAL VALIDITY OF SOURCES ON A GIVEN TOPIC BY RANKING THE SOURCES IN ACCORDANCE WITH THEIR PROBABLE ACCURACY AND VALIDITY. %9

0543

DIRECTIONS-- SUPPOSE THAT YOU HAVE BEEN ASKED TO WRITE A REPORT ABOUT EACH OF THE TOPICS A, B, C, D, E, AND F. YOU WERE TOLD THAT YOU WERE TO CHOOSE THE \*BEST\* SOURCE OF INFORMATION FOR EACH TOPIC. SHOW YOUR CHOICE BY CROSSING OFF THE \*1\* ALONG SIDE THE NUMBER OF THAT ITEM ON YOUR ANSWER SHEET. SHOW YOUR CHOICE OF THE \*SECOND BEST\* SOURCE OF INFORMATION BY CROSSING OFF THE \*2\* ALONG SIDE THE NUMBER OF THAT ITEM ON THE ANSWER SHEET. SHOW YOUR CHOICE OF THE \*THIRD BEST\* SOURCE OF INFORMATION BY CROSSING OFF THE \*3\* ALONG SIDE THE NUMBER OF THAT ITEM.

016

TOPIC A -- A COMPARISON OF THE EPIC TECHNIQUE OF POPE AND MILTON.

1 2\* 3 READ THE BIOGRAPHICAL INFORMATION IN KUNY AND HAYCRAFT'S \*BRITISH AUTHORS\*.

2047

1\* 2 3 RESEARCH CRITICAL WRITINGS OF \*THE RAPE OF THE LOCK\* AND \*PARADISE LOST\*.

2048

1 2 3\* READ AN ARTICLE ENTITLED \*DOES ALEXANDER POPE SPEAK MOCKINGLY OF EPIC\* IN \*SATURDAY REVIEW\*, SEPT. 1969.

2049

TOPIC B -- ANCIENT THEATRE -- GREECE AND ROME

1 2\* 3 READ AN ARTICLE ABOUT GREEK AUTHORS IN THE WORLD HISTORY TEXT.

2050

1 2 3\* SEE A MOVIE STARRING CHARLTON HESTON, DEPICTING A CHRISTIAN MARTYR.

2051

1\* 2 3 READ A TEXT ON THE HISTORY OF DRAMA.

2052

TOPIC C -- THE DIVINE RELATIONSHIP BETWEEN MAN AND NATURE AS PHILOSOPHIZED BY WORDSWORTH.

1\* 2 3 READ \*TINTERN ABBEY\* AND \*INTIMATIONS OF IMMORTALITY\*.

2053

1 2\* 3 READ AN ARTICLE ENTITLED \*PANTHEISM OF BRITISH ROMANTIC POETS\* IN THE \*LITERARY DIGEST\*.

2054

1 2 3\* READ AN ARTICLE ENTITLED \*NATURE\* IN AN ENCYCLOPEDIA.

2055

\*\*\*\*\*

THE STUDENT WILL DISPLAY HIS ABILITY TO DISTINGUISH BETWEEN FACTS THAT ARE RELEVANT AND FACTS THAT ARE NOT RELEVANT TO THE SITUATION OR PROBLEM BY CORRECTLY IDENTIFYING THE RELEVANT AND NONRELEVANT PHRASES. %6

0544

DIRECTIONS-- READ EACH OF THE FOLLOWING PARAGRAPHS AND TELL WHICH OF THEM WOULD HELP STUDENTS WHO ARE WRITING A REPORT ON THE ROMANTICISM OF WILLIAM WORDSWORTH.

0162

JUST SOUTH OF THE SOLWAY FIRTH AND THE SCOTTISH BORDER, IN THE COUNTIES OF CUMBERLAND AND WESTMORLAND, LIES THE ENGLISH LAKE DISTRICT, A HILLY, GLACIATED AREA, SOME TWENTY MILES ACROSS.

2056

290

ON THE NORTHWESTERN EDGE OF THIS REGION OF ALMOST INCREDIBLE NATURAL BEAUTY WILLIAM WORDSWORTH WAS BORN ON APRIL 7, 1770.

CIRCLE THE CORRECT ANSWER

A. THIS PARAGRAPH HELPS.

\*B. THIS PARAGRAPH DOES NOT HELP.

LATER WORDSWORTH THOUGHT HE MIGHT EMIGRATE TO BARBADOS WITH HIS BROTHER JOHN, A SAILOR, AND THEN IT OCCURRED TO HIM THAT HE MIGHT BECOME A GENERAL IN THE ARMY.

2057

CIRCLE THE CORRECT ANSWER

A. THIS PARAGRAPH HELPS.

\*B. THIS PARAGRAPH DOES NOT HELP.

COMPOUNDED OF BITTERNESS TOWARD MONARCHIAL SOCIETY AND HOPES FOR THE REPUBLICAN FUTURE, THESE TWO WORKS \*A LETTER TO THE BISHOP AT LIANDAFF\* AND \*GUILT AND SORROW\* EXPRESSED THE EXTREME RADICALISM FROM WHICH WORDSWORTH, WHEN HE HAD SURVIVED THE CRISIS WHEN FRANCE AND ENGLAND WENT TO WAR IN 1793, DESCRIBED IN THE ELEVENTH BOOK OF \*THE PRELUDE\*, WISELY RETREATED.

2058

CIRCLE THE CORRECT ANSWER

\*A. THIS PARAGRAPH HELPS.

B. THIS PARAGRAPH DOES NOT HELP.

BETWEEN THESE TWO POEMS --COLERIDGE'S \*THE RIME OF THE ANCIENT MARINER\* AND WORDSWORTH'S \*LINE, S COMPOSED A FEW MILES ABOVE TINTERN ABBEY\*--CAME TWENTY-ONE OTHER PIECES, EIGHTEEN OF THEM BY WORDSWORTH. THERE WERE POEMS ABOUT ABANDONED MOTHERS, ABOUT CONVICTS ROTTING IN DUNGEONS, ABOUT A POOR MAN'S INSTINCTIVE SENSE OF PROPERTY, AND ABOUT THE VICTIMS OF WAR AND ECONOMIC DEPRESSION.

2059

CIRCLE THE CORRECT ANSWER

\*A. THIS PARAGRAPH HELPS.

B. THIS PARAGRAPH DOES NOT HELP.

THEN, AS IF TO UNDERLINE THIS DELIBERATE DEPARTURE FROM THE IMPERSONAL AND UNEMOTIONAL PRACTICE OF THE EIGHTEENTH CENTURY, WORDSWORTH ANNOUNCED THAT \*ALL GOOD POETRY IS THE SPONTANEOUS OVERFLOW OF POWERFUL FEELINGS.\*

2060

CIRCLE THE CORRECT ANSWER

\*A. THIS PARAGRAPH HELPS.

B. THIS PARAGRAPH DOES NOT HELP.

THEY ARE THE POEMS THAT HAVE ATTRACTED MOST ATTENTION FROM TWENTIETH-CENTURY CRITICS, NO DOUBT BECAUSE THEY GIVE US A CLEAR AND COMPREHENSIVE EXPRESSION OF WHAT WE TODAY SO STRIKINGLY LACK--AN ORGANIC, UNITARY VISION OF MAN AND NATURE, OF THE HUMAN MIND, THE EARTH, AND THE HEAVENS, ALL ACTIVATED BY ONE SPIRIT, ALL IN HARMONIOUS RELATIONSHIP AND DYNAMIC INTERACTION, INEVITABLY PROGRESSING \*THOUGH NOT WITHOUT CHECKS AND INTERRUPTIONS\* AND INCREASINGLY CHARACTERIZED BY \*BEAUTY, A LIVING PRESENCE OF THE EARTH.\*

2061

CIRCLE THE CORRECT ANSWER

\*A. THIS PARAGRAPH HELPS.

B. THIS PARAGRAPH DOES NOT HELP.



\*\*\*\*\*

THE STUDENT WILL APPLY THE CRITERIA RECENCY OF STATEMENT,  
FACTUAL CONTENT, EXPERTISE OF INDIVIDUAL IN THE CONTENT AREA,  
DEGREE TO WHICH AUTHORITY IS REPRESENTATIVE OF CURRENT POLICIES  
FOR THE BEST AUTHORITIES AS SOURCES OF EVIDENCE BY SELECTING THE  
MOST APPROPRIATE SOURCE FOR A GIVEN RESOLUTION. %1

0527

DIRECTIONS - SELECT THE BEST COMPLETION.

1

GIVEN THE RESOLUTION THAT CONGRESS SHOULD PROHIBIT UNILATERAL  
U. S. MILITARY INTERVENTION IN FOREIGN COUNTRIES, THE AUTHORITY  
WHO WOULD CONSTITUTE THE \*BEST\* SOURCE FOR EVIDENCE ACCORDING TO  
THE CRITERIA DISCUSSED IN CLASS IS

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- A. DEAN RUSK.
- B. MAXWELL TAYLOR.
- \*C. MIKE MANSFIELD.
- D. PRESIDENT NIXON.
- F. J. K. GALBRAITH.

\*\*\*\*\*

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE TESTS FOR THE  
RELIABILITY OF EVIDENCE BY SELECTING THE CORRECT TESTS OF  
EVIDENCE. %1

0528

DIRECTIONS - THE ITEM BELOW CONTAINS SEVERAL ALTERNATIVES WHICH  
\*MAY\* BE TESTS FOR ITS RELIABILITY OF EVIDENCE.  
SELECT THE LETTER OF THE RESPONSE WHICH IDENTIFIES  
THE CORRECT TEST %S.

0138

THE CORRECT TESTS OF RELIABLE EVIDENCE INCLUDE

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1911

- A. RECENCY OF PUBLICATION.
- B. RECENCY OF STATEMENT.
- C. RECITAL OF FACT.
- D. RECITAL OF AUTHORITATIVE OPINION.
- \*F. A, B, C, AND D.

\*\*\*\*\*

THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE CRITERIA  
RECENCY OF PUBLICATION, MODERATE EDITORIAL POLICY, NATIONAL OR  
INTERNATIONAL CIRCULATION, AUTHORITY QUALIFICATIONS OF ARTICLE  
WRITERS FOR THE BEST PUBLICATION AS A SOURCE OF EVIDENCE BY  
SELECTING THE MOST APPROPRIATE PUBLICATION FOR A GIVEN TOPIC. %1

0529

DIRECTIONS - SELECT THE BEST COMPLETION.

1

GIVEN THE RESOLUTION THAT CONGRESS SHOULD PROHIBIT UNILATERAL  
U. S. MILITARY INTERVENTION IN FOREIGN COUNTRIES, THE PUBLICATION  
WHICH WOULD CONSTITUTE THE BEST SOURCE FOR EVIDENCE IS

4101912

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4101912

- A. \*NATIONAL REVIEW\*.
- B. \*THE CHICAGO TRIBUNE\*.
- \*C. \*THE CONGRESSIONAL DIGEST\*.
- D. \*NEWSWEEK\*.
- E. \*NEW REPUBLIC\*.

\*\*\*\*\*

THE STUDENT WILL ANALYZE THE SLOGANS OF PRODUCTS \*FORMS OF ADVERTISING\* TO DETERMINE THE BASES OF THE SLOGANS APPEAL \*THE PUBLICS DESIRE FOR \*PLEASURE\*, \*GOOD HEALTH, \*POPULARITY,\* \*PERSONAL APPEARANCE,\* OR \*SAFETY\* BY IDENTIFYING THE BASIS OF THE APPEAL OF A SLOGAN. \*11\*

0458

SELECT THE CORRECT ANSWER FROM A LIST OF ALTERNATIVES.

0007

THE BASIS OF APPEAL FOR \*THE BIGGER THE HURGER, THE BETTER THE HURGER - THE BURGERS ARE BETTER AT \*BURGER KING\* \*IS

1400

1400

4101400

4101400

4101400

4101400

4101400

\*A. PLEASURE.

B. PERSONAL APPEARANCE.

C. ECONOMY.

D. STATUS.

F. SAFETY.

THE BASIS OF APPEAL FOR \*JOSE BRYLL CREAM - THE GALS WILL ALL PURSUE YOU\* IS

1401

1401

4101401

4101401

4101401

4101401

4101401

A. PLEASURE.

\*B. PERSONAL APPEARANCE.

C. ECONOMY.

D. STATUS.

F. SAFETY.

THE BASIS OF APPEAL FOR \*FIRESTONE - WHERE THE RUBBER GRIPS THE ROAD\* IS

1402

1402

4101402

4101402

4101402

4101402

4101402

A. PLEASURE.

B. PERSONAL APPEARANCE.

C. ECONOMY.

D. STATUS.

\*F. SAFETY.

THE BASIS OF APPEAL FOR \*CADILLAC - THE MARK OF DISTINCTION -\* IS

4101403

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4101403

A. PLEASURE.

B. PERSONAL APPEARANCE.

C. ECONOMY.

\*D. STATUS.

E. SAFETY.

THE BASIS OF APPEAL FOR \*GALE SAYERS WAS A \*CARNATION\* BABY - LOOK AT HIM NOW\* IS

1404

1404

4101404

4101404

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A. PLEASURE.

\*B. PERSONAL APPEARANCE.

C. ECONOMY.

D. STATUS.

F. SAFETY.

THE BASIS OF APPEAL FOR \*FLY THE FRIENDLY SKIES OF \*UNITED\*\* IS

1405

4101405

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4101405

4101405

\*A. PLEASURE.

B. PERSONAL APPEARANCE.

C. ECONOMY.

D. STATUS.

E. SAFETY.

THE BASIS OF APPEAL FOR \*BUY FOLGERS, THE MOUNTAIN GROWN COFFEE, FOR BETTER FLAVOR\* IS

1406

1406

4101406

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4101406

\*A. PLEASURE.

B. PERSONAL APPEARANCE.

C. ECONOMY.

D. STATUS.

|                                                                                              |         |
|----------------------------------------------------------------------------------------------|---------|
| E. SAFETY.                                                                                   | 4101406 |
| THE BASIS OF APPEAL FOR *CAMAY - THE SOAP OF BEAUTIFUL WOMEN* IS                             | 1407    |
| A. PLEASURE.                                                                                 | 4101407 |
| *B. PERSONAL APPEARANCE.                                                                     | 4101407 |
| C. ECONOMY.                                                                                  | 4101407 |
| D. STATUS.                                                                                   | 4101407 |
| F. SAFETY.                                                                                   | 4101407 |
| THE BASIS OF APPEAL FOR *IT IS A MATTER OF LIFE AND BREATH - THE AMERICAN CANCER SOCIETY* IS | 1408    |
| A. PLEASURE.                                                                                 | 1408    |
| B. PERSONAL APPEARANCE.                                                                      | 4101408 |
| C. ECONOMY.                                                                                  | 4101408 |
| D. STATUS.                                                                                   | 4101408 |
| *F. SAFETY.                                                                                  | 4101408 |
| THE BASIS OF APPEAL FOR *ALL THE NEWS THAT IS FIT TO PRINT IS IN THE NEW YORK *TIMES** IS    | 1410    |
| A. PLEASURE.                                                                                 | 1410    |
| B. PERSONAL APPEARANCE.                                                                      | 4101410 |
| C. ECONOMY.                                                                                  | 4101410 |
| *D. STATUS.                                                                                  | 4101410 |
| F. SAFETY.                                                                                   | 4101410 |
| THE BASIS OF APPEAL FOR *DOUBLE YOUR PLEASURE, DOUBLE YOUR FUN, WITH *DOUBLF MINT GUM** IS   | 1411    |
| *A. PLEASURE.                                                                                | 1411    |
| B. PERSONAL APPEARANCE.                                                                      | 4101411 |
| C. ECONOMY.                                                                                  | 4101411 |
| D. STATUS.                                                                                   | 4101411 |
| F. SAFETY.                                                                                   | 4101411 |

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|                                                                                                                     |      |
|---------------------------------------------------------------------------------------------------------------------|------|
| THE CHILD WILL SHOW HIS ABILITY TO RECOGNIZE EMOTIONAL WORDS BY CORRECTLY IDENTIFYING THEM IN GIVEN SENTENCES. #11# | 0540 |
|---------------------------------------------------------------------------------------------------------------------|------|

|                                                                                                        |      |
|--------------------------------------------------------------------------------------------------------|------|
| DIRECTIONS-- READ EACH SENTENCE CAREFULLY. CIRCLE THE LETTERS# OF THE WORDS# THAT TELL# ABOUT FEELING. | 0155 |
|--------------------------------------------------------------------------------------------------------|------|

|                                                                                        |      |
|----------------------------------------------------------------------------------------|------|
| SO SHAKEN AS WE ARE, SO WAN WITH CARE, FIND WE A TIME FOR FRIGHTENED PEACE TO PANT.... | 1989 |
| *A. SHAKEN                                                                             |      |
| B. ARE                                                                                 |      |
| C. TIME                                                                                |      |
| D. PANT                                                                                |      |

|                                                                         |      |
|-------------------------------------------------------------------------|------|
| FOR MORE IS TO BE SAID AND TO BE DONE THAN OUT OF ANGER CAN BE UTTERED. | 1990 |
| A. MORE                                                                 |      |
| B. SAID                                                                 |      |
| C. DONE                                                                 |      |
| *D. ANGER                                                               |      |

|                                                                                       |      |
|---------------------------------------------------------------------------------------|------|
| THESE PROMISES ARE FAIR, THE PARTIES SURE, AND OUR INDUCTION FULL OF PROSPEROUS HOPE. | 1991 |
| A. PROMISES                                                                           |      |
| *B. FAIR                                                                              |      |
| C. PARTIES                                                                            |      |

IN THE \*CASK OF AMONTILLADO\*, MONTRESSAR WANTED REVENGE AGAINST FORTUNATO.

1992

- A. AMONTILLADO
- \*B. REVENGE
- C. FORTUNATO

IT'S BITTER COLD, AND I AM SICK AT HEART.

1993

- A. TIS
- B. AND
- \*C. SICK
- D. HEART

IT HARROWS ME WITH FEAR AND WONDER.

1994

- A. IT
- B. HARROWS
- C. WITH
- \*D. FEAR

AND THEN IT STARTED LIKE A GUILTY THING UPON A FEARFUL SUMMONS.

1995

- A. STARTED
- \*B. GUILTY
- C. UPON
- D. SUMMONS.

MY LORD, I DO NOT KNOW, BUT TRULY I DO FEAR IT.

1996

- A. LORD
- B. KNOW
- C. TRULY
- \*D. FEAR

HAPPY IN THAT WE ARE NOT UNHAPPY.

1997

- \*A. HAPPY
- B. THAT
- C. ARE
- D. NOT

BUT YET DO I BELIEVE THE ORIGIN AND COMMENCEMENT OF HIS GRIEF SPRUNG FROM NEGLECTED LOVE.

1998

- A. YET
- B. ORIGIN
- C. COMMENCEMENT
- \*D. GRIEF

I LOVED OPHELIA. FORTY THOUSAND BROTHERS COULD NOT, WITH ALL THEIR QUANTITY OF LOVE, MAKE UP MY SUM.

1999

- A. OPHELIA
- B. BROTHERS
- C. QUANTITY
- \*D. LOVE

\*\*\*\*\*

STUDENTS WILL SHOW COMPREHENSION OF THE TERMS POSITIVE AND NEGATIVE CONNOTATION BY CORRECTLY CLASSIFYING GIVEN EXPRESSIONS ACCORDING TO THE TERMS POSITIVE AND NEGATIVE. \$100

0567

DIRECTIONS-- MATCH THE SENTENCE TO THE CLASSIFICATION.

- A. POSITIVE
- B. NEGATIVE

|                                                                      |    |      |
|----------------------------------------------------------------------|----|------|
| WHEN IT COMES TO POLITICS, BILL IS *A MIDDLE-OF-THE-ROADER*.         | *A | 2205 |
| WHEN IT COMES TO POLITICS, BILL IS *A FENCE-SITTER*.                 | *B | 2206 |
| JANE IS VERY *ENTHUSIASTIC* ABOUT TOPICS DEALING WITH POLLUTION.     | *A | 2207 |
| JANE IS *FANATICAL* ABOUT TOPICS DEALING WITH POLLUTION.             | *B | 2208 |
| AUNT MARTHA IS ONE OF THE *GABBIEST* WOMEN I HAVE EVER MET.          | *B | 2209 |
| AUNT MARTHA IS ONE OF THE MOST *FLUENT* WOMEN I HAVE EVER MET.       | *A | 2210 |
| IN *HUCKLEBERRY FINN*. MANY OF THE PEOPLE HUCK MEETS ARE *TRUSTING*. | *A | 2211 |
| IN *HUCKLEBERRY FINN* MANY OF THE PEOPLE HUCK MEETS ARE *GULLIBLE*.  | *B | 2212 |
| MARSHA IS ONE OF THE *TOUCHIEST* GIRLS I HAVE EVER MET.              | *B | 2213 |
| MARSHA IS ONE OF THE *MOST SENSITIVE* GIRLS I HAVE EVER MET.         | *A | 2214 |

\*\*\*\*\*

STUDENTS WILL DEMONSTRATE COMPREHENSION OF POSITIVE AND NEGATIVE CONNOTATION BY SELECTING THE EXPRESSION THAT IS MOST CLEARLY \*OPPOSITE\* IN CONNOTATION TO THE SPECIFIED EXPRESSION. \*B

0567

DIRECTIONS-- SELECT THE EXPRESSION THAT IS MOST CLEARLY \*OPPOSITE\* IN CONNOTATION TO THE STARRED PORTION OF THE SENTENCE.

RUSSIAN \*SPECIAL AGENTS\* GAINED POSSESSION OF BRITISH ATOMIC SECRETS.

2215

- A. CITIZENS
- B. AMBASSADORS
- \*C. SPIES
- D. PARTIOTS

RUSSIAN SPECIAL AGENTS \*GAINED POSSESSION OF\* BRITISH ATOMIC SECRETS.

2216

- \*A. STOLE
- B. FOUND
- C. ACQUIRED
- D. BOUGHT

THE NEW DRESS REVEALED DORIS'S \*SKINNY\* FIGURE.

2217

- A. LEAN
- \*B. SLENDER
- C. THIN
- D. SLIGHT

HIG CITY TYCOONS WERE \*EXPLOITING\* THE NATURAL RESOURCES OF THE DESERT.

2218

- A. TAKING ADVANTAGE OF
- \*B. UTILIZING



- C. DRAINING
- D. MISAPPLYING

BECAUSE HE HAD ACQUIRED A GREAT DEAL OF \*SELF-CONFIDENCE\*, WALTER OFTEN SPOKE WITH PRIDE ABOUT HIS ACCOMPLISHMENTS.

2219

- A. ASSURANCE
- B. CERTAINTY
- C. RELIANCE
- \*D. VANITY

BECAUSE HE HAD ACQUIRED A GREAT DEAL OF SELF-CONFIDENCE, WALTER OFTEN \*SPOKE WITH PRIDE\* ABOUT HIS ACCOMPLISHMENTS.

2220

- \*A. BRAGGED
- B. TALKED
- C. CONVERSED
- D. RAPPED

AFTER A \*REVERSAL\* ON THE BANKS OF THE RIVER, THE REST OF THE REGIMENT WITHDREW TOWARD THE MOUNTAINS.

2221

- A. SET-BACK
- B. DEFEAT
- \*C. SLAUGHTER
- D. LOSS

AFTER A REVERSAL ON THE BANKS OF THE RIVER, THE REST OF THE REGIMENT \*WITHDREW\* TOWARD THE MOUNTAINS.

2222

- A. FELL BACK
- B. STRATEGICALLY RETREATED
- C. RETIRED
- \*D. RAN LIKE SCARED RABBITS

\*\*\*\*\*

THE STUDENT WILL SHOW HIS ABILITY TO ANALYZE A STATEMENT AND TO CLASSIFY IT BY MATCHING SENTENCES WITH CLASSIFICATIONS. \*B\*

0131

MATCH THE SENTENCE TO THE CLASSIFICATION.

11

- A. CAUSE AND EFFECT RELATIONSHIP
- B. GENERALIZATION
- C. CLASSIFICATION
- D. QUALIFICATION
- E. SUMMARIZATION

IF THE GOOD LORD WANTED US TO FLY, HE WOULD HAVE GIVEN US WINGS. \*A

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290

MANY PEOPLE IN THIS ROOM ARE STUDIOUS. \*D

4100291

PEOPLE ARE ANXIOUS TO SHARE THEIR TROUBLES. \*B

4100292

EPICS ARE DIFFICULT POEMS TO COMPOSE, OTHERWISE MORE POETS WOULD WRITE THEM. \*A

4100293  
4100293

HIS GREATNESS LIES IN HIS UNIVERSALITY, HIS ABILITY TO CREATE UNFORGETTABLE CHARACTERS, AND HIS GIFT OF LYRICISM. \*E

4100294  
4100294

HISTORY MUST BE VIEWED IN PERSPECTIVE. \*B

4100295

SOME AMERICANS BELIEVE IN COMMUNISTIC IDEOLOGIES. \*D

4100296

EPICS AND BALLADS ARE NARRATIVE POETRY, SONNETS ARE LYRICS. \*C

4100297

\*\*\*\*\*

THE STUDENT CAN ANALYZE AN ARGUMENT BY IDENTIFYING ASSUMPTIONS,  
SUPPORT, FALLACIES, ORGANIZATION, AND CONCLUSIONS. %100

0387

\*10 EIGHTEEN YEAR OLDS SHOULD BE GIVEN THE RIGHT TO VOTE  
THROUGHOUT THE UNITED STATES. %20 ALL OVER THE WORLD AMERICAN  
BOYS HAVE DIED FOR THEIR COUNTRY BEFORE THEY WERE OLD ENOUGH TO  
HELP DECIDE THE CAUSE FOR WHICH THEY WERE DYING.

0050

%30 EIGHTEEN MARKS THE END OF FORMAL EDUCATION FOR MOST  
AMERICANS. %40 THEY SHOULD TAKE ACTIVE PART IN POLITICS BEFORE  
THEY FORGET WHAT THEY HAVE LEARNED IN AMERICAN HISTORY AND

%50 NO ARGUMENT CAN BE ADVANCED TO REFUTE WHAT I HAVE SAID IN  
THE PREVIOUS TWO PARAGRAPHS. %60 GIVE US THE VOTE BECAUSE WE HAVE  
EARNED IT.

THIS ARGUMENT IS ..... ORGANIZED.

- A. INDUCTIVELY
- \*B. DEDUCTIVELY
- C. CHRONOLOGICALLY
- D. SPATIALLY
- E. NOT

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THE WORD IN SENTENCE TWO THAT WEAKENS THE ARGUMENT OF THE  
SENTENCE IS

- A. WORLD.
- B. AMERICAN.
- \*C. BOYS.
- D. DECIDE.
- E. CAUSE.

4101009  
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4101005  
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THE NUMBER OF SPECIFIC REASONS GIVEN TO SUPPORT THE CONCLUSION IS

- A. ONE.
- \*B. TWO.
- C. THREE.
- D. FOUR.
- E. FIVE.

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IF SOMEONE WERE TO SAY \*THE QUALIFICATIONS OF FIGHTING AND  
VOTING ARE NOT THE SAME,\* THE ARGUMENT OF SENTENCE TWO

- A. WOULD BE DESTROYED.
- B. WOULD REMAIN THE SAME.
- \*C. WOULD NEED TO BE ELABORATED.
- D. WOULD BECOME STRONGER.

4101011  
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THE CONCLUSION OF THIS ARGUMENT IS SENTENCE

- \*A. ONE.
- B. TWO.
- C. THREE.
- D. FOUR.
- E. FIVE.

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IF SOMEONE WERE TO ATTEMPT TO REFUTE THE ARGUMENT OF SENTENCES  
TWO AND THREE BY SAYING \*ANYONE WHO FORGETS WHAT HE LEARNED IN  
SCHOOL DID NOT LEARN MUCH,\* THIS IS

- A. A REFUTATION, BECAUSE IT IS TRUE.
- B. A REFUTATION, BECAUSE THE SLOTHFUL PEOPLE ARE GOING TO FOR-

1014  
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238 4101014

- GET AND BECOME BAD VOTERS.
- \*C. NOT A REFUTATION, BECAUSE EVERYONE FORGETS SOME OF WHAT HE LEARNED.
  - D. NOT A REFUTATION, BECAUSE ACADEMIC KNOWLEDGE AND PRACTICAL KNOWLEDGE ARE NOT RELATED.

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IF SOMEONE WERE TO ATTEMPT TO REFUTE THE ARGUMENT OF SENTENCES TWO AND THREE BY SAYING \*ONE CONTINUES TO LEARN HOW TO JUDGE PEOPLE AND THINK LOGICALLY EVEN AFTER LEAVING HIGH SCHOOL,\* THIS IS

1015  
1015  
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1015

- \*A. A REFUTATION, BECAUSE IT IS TRUE.
- B. NOT A REFUTATION, BECAUSE SENTENCE THREE IS FALSE.
- C. NOT A REFUTATION, BECAUSE PEOPLE HARDEN WHEN THEY LEAVE SCHOOL.
- D. NOT A REFUTATION, BECAUSE ONE NEEDS A FORMAL STRUCTURE IN ORDER TO LEARN HOW TO THINK LOGICALLY.

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SENTENCE FIVE COULD BEST BE IMPROVED BY

- \*A. ADVANCING SOME OF THE ARGUMENTS THAT MIGHT BE ATTEMPTED.
- B. CHANGING THE \*NO\* TO \*FEW\*.
- C. RECASTING THE SENTENCE.
- D. NO IMPROVEMENT IS NECESSARY.

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SENTENCE SIX IS A

- A. NEW ARGUMENT.
- \*B. RESTATEMENT OF SENTENCE ONE.
- C. SUPPORT FOR THE MAIN ARGUMENT.
- D. SUPPORT FOR SENTENCE FIVE.

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\*\*\*\*\*

# RHETORIC

THE STUDENT WILL APPLY THE CRITERIA FOR A LOGICAL PROOF BY SELECTING THE LOGICAL PROOF IN THE SPECIMEN \*PERSUASIVE\* SPEECH BY SENATOR EDWARD KENNEDY. #10

0446

DIRECTIONS - READ THE SPEECH, READ THE ITEM, AND DARKEN THE LETTER OF THE CORRECT RESPONSE.

0068

THE \*LOGICAL PROOF\* IN THE SPECIMEN PERSUASIVE SPEECH IS

- \*A. LITTLE OVER ONE MILE AWAY, THE CAR THAT I WAS DRIVING ON AN UNLIT ROAD WENT OFF A NARROW BRIDGE, WHICH HAD NO GUARD RAILS AND WAS BUILT ON A LEFT ANGLE TO THE ROAD.
- B. MY CONDUCT AND CONVERSATIONS DURING THE NEXT SEVERAL HOURS, TO THE EXTENT THAT I REMEMBER THEM, MAKE NO SENSE TO ME AT ALL.
- C. I WAS OVERCOME, I AM FRANK TO SAY, BY A JUMBLE OF EMOTIONS, GRIFF, FEAR, DOUBT, EXHAUSTION, PANIC, CONFUSION, AND SHOCK.
- D. TODAY, AS I MENTIONED, I FELT MORALLY OBLIGATED TO PLEAD

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GUILTY TO THE CHARGE OF LEAVING THE SCENE OF AN ACCIDENT.

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THE STUDENT WILL APPLY THE CRITERIA FOR AN ETHICAL PROOF OF GOOD WILL. THE SPEAKER TELLS THE AUDIENCE THAT HE NEEDS THEM BY SELECTING THE ETHICAL PROOF OF GOOD WILL IN THE SPECIMEN SPEECH. %1

0447

DIRECTIONS- READ THE SPEECH, READ THE ITEM, AND DARKEN THE LETTER OF THE CORRECT RESPONSE.

0068

THE \*ETHICAL PROOF,\* SHOWING GOOD WILL, IN THE SPECIMEN SPEECH IS

1371

A. IF AT ANY TIME THE CITIZENS OF MASSACHUSETTS SHOULD LACK CONFIDENCE IN THEIR SENATORS CHARACTER OR HIS ABILITY, WITH OR WITHOUT JUSTIFICATION, HE WOULD NOT, IN MY OPINION, ADEQUATELY PERFORM HIS DUTIES, AND SHOULD NOT CONTINUE IN OFFICE.

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B. IT HAS BEEN SEVEN YEARS SINCE MY FIRST ELECTION TO THE SENATE. YOU AND I SHARE MANY MEMORIES, SOME OF THEM HAVE BEEN GLORIOUS, SOME HAVE BEEN VERY SAD.

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C. THE OPPORTUNITY TO WORK WITH YOU AND SERVE MASSACHUSETTS HAS MADE MY LIFE WORTHWHILE.

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D. AND SO I ASK YOU TONIGHT--THE PEOPLE OF MASSACHUSETTS--TO THINK THROUGH WITH ME. IN FACING THIS DECISION, I SEEK YOUR ADVICE AND OPINION. IN MAKING IT, I SEEK YOUR PRAYERS.

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THE STUDENT WILL APPLY THE CRITERIA FOR AN EMOTIONAL PROOF INVOLVING AN APPEAL TO PITY. A FEELING OF DISTRESS WHICH ONE FEELS WHEN HE SEES OTHERS WHO ARE BESET WITH MISFORTUNE BY SELECTING AN EXAMPLE OF THIS TYPE OF EMOTIONAL PROOF IN THE SPECIMEN PERSUASIVE SPEECH. %1

0448

DIRECTIONS- READ THE SPEECH, READ THE ITEM, AND DARKEN THE LETTER OF THE CORRECT RESPONSE.

0068

THE \*EMOTIONAL PROOF,\* INVOLVING AN APPEAL TO PITY, IN THE SPECIMEN SPEECH IS

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A. IN FACING THIS DECISION, I SEEK YOUR ADVICE AND OPINION.

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B. FOR THIS IS A DECISION THAT I WILL HAVE FINALLY TO MAKE ON MY OWN.

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C. IN MAKING IT, A DECISION I SEEK YOUR PRAYERS.

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THE STUDENT WILL APPLY THE CRITERIA TO DETERMINE WHETHER A SPEECH OF PERSUASION AFFIRMS A \*PROPOSITION OF VALUE\* %SPEAKER ASKS AUDIENCE TO ACCEPT SOMETHING AS GOOD OR BAD, A \*PROPOSITION OF FACT\* %SPEAKER ASKS AUDIENCE TO ACCEPT SOMETHING AS TRUE OR

0449

300

PEAKERS. %6M

DIRECTIONS - READ THE ITEM AND SELECT THE LETTER OF THE CORRECT RESPONSE. THE CORRECT LISTENER-CRITIC JUDGMENT %BASED ON \*RESULTS,\* \*ARTISTIC EFFECT,\* \*SOCIAL VALUE,\* OR \*PLURALISTIC.\*

0113

THE CORRECT LISTENER-CRITIC JUDGMENT FOR \*THE GETTYSBURG ADDRESS\* BY A STUDENT IN 1969 IS

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- A. RESULTS.
- \*B. ARTISTIC EFFECT.
- C. SOCIAL VALUE.
- D. PLURALISTIC.

THE CORRECT LISTENER-CRITIC JUDGMENT BY PRESIDENT FRANKLIN D. ROOSEVELT'S INAUGURAL ADDRESS IN 1933 IS

4101383  
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4101383

- A. RESULTS.
- B. ARTISTIC EFFECT.
- C. SOCIAL VALUE.
- \*D. PLURALISTIC.

THE CORRECT LISTENER-CRITIC JUDGMENT FOR MAO-TSE TUNG'S SPEECH IS

4101384  
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4101384

- \*A. RESULTS.
- B. ARTISTIC EFFECT.
- C. SOCIAL VALUE.
- D. PLURALISTIC.

THE CORRECT LISTENER-CRITIC JUDGMENT FOR WINSTON CHURCHILL'S SPEECH IS

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4101385  
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4101385  
4101385

- A. RESULTS.
- B. ARTISTIC.
- C. SOCIAL VALUE.
- \*D. PLURALISTIC.

THE CORRECT LISTENER-CRITIC JUDGMENT FOR PRESIDENT JOHN F. KENNEDY'S ADDRESS IN 1960 IS

4101386  
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4101386  
4101386  
4101386  
4101386

- A. RESULTS.
- B. ARTISTIC.
- C. SOCIAL VALUE.
- \*D. PLURALISTIC.

THE CORRECT LISTENER-CRITIC JUDGMENT FOR PEANUTS FIRST SPEECH IS

4101387  
4101387  
4101387  
4101387  
4101387

- \*A. RESULTS.
- B. ARTISTIC.
- C. SOCIAL VALUE.
- D. PLURALISTIC.

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THE STUDENT WILL COMPREHEND A HYPOTHETICAL DEBATE JUDGES CRITICISM BY IDENTIFYING A SPECIFIC WEAKNESS IN A HYPOTHETICAL CASE. %1M

0536

DIRECTIONS - BELOW IS A HYPOTHETICAL CRITICISM IN A BASIS FOR A DECISION RENDERED BY A CRITIC. ASSUME THAT THE DECISION RELATES TO YOUR AFFIRMATIVE CASE. SELECT THE RESPONSE WHICH IDENTIFIES THE WEAKNESS IN YOUR CASE POINTED TO BY THE CRITIQUE.

0144

\*BASIS FOR DECISION\* - THE AFFIRMATIVE TEAM FAILED TO ESTABLISH

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\*PRIMA FACIE\* CONTENTIONS BECAUSE THEY DID NOT SHOW THAT THE NEED  
INEVITABLY RESULTS FROM THE PRESENT SYSTEM \*ONLY\*.

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THE WEAKNESS REVEALED IN YOUR AFFIRMATIVE CASE BY THE CRITIQUE  
ABOVE IS

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A. LACK OF PLAN - MEETS - NEED.

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B. LACK OF SIGNIFICANT HARMS.

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\*C. LACK OF INHERENT HARMS.

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D. LACK OF ENFORCEMENT.

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERMINOLOGY  
\*DEFINITIONS GIVEN BY THE TEXT\* RELEVANT TO PROFICIENCY IN  
SPEAKING AND THE ASSESSMENT OF PUBLIC DIALOGUE BY IDENTIFYING THE  
CORRECT DEFINITION OF THE GIVEN TERM. %40

0451

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE CORRECT DEFINITION OF \*AN ENLIGHTENED CITIZEN\* IS

1375

A. AN ENLIGHTENED CITIZEN LISTENS WELL AND ACTS ACCORDINGLY.

1375

\*B. AN ENLIGHTENED CITIZEN IS INFORMED AND THINKS CRITICALLY.

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C. AN ENLIGHTENED CITIZEN ASKS QUESTIONS AND ANSWERS THEM IF  
POSSIBLE.

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D. AN ENLIGHTENED CITIZEN FORMULATES JUDGMENTS WHENEVER IT IS  
POSSIBLE.

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THE CORRECT DEFINITION OF \*AN EFFECTIVE PUBLIC DIALOGUE\* IS

1376

\*A. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS  
PARTICIPATING IN DECIDING PUBLIC POLICIES, ALL CITIZENS  
VOTING, AND ALL CITIZENS PARTICIPATING IN PUBLIC DIALOGUE  
AFTER THE VOTE HAS BEEN TAKEN.

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B. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS  
QUESTIONING PUBLIC POLICIES, GETTING ALL CITIZENS TO VOTE,  
AND ASKING ALL CITIZENS TO CONSIDER THE VOTE THAT HAS BEEN  
TAKEN.

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C. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS EDUCATING  
THEMSELVES ON PUBLIC ISSUES, INFORMING ALL CITIZENS THAT  
THEY SHOULD VOTE, AND ASKING ALL CITIZENS TO THINK  
CRITICALLY ABOUT THEIR VOTING.

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D. AN EFFECTIVE PUBLIC DIALOGUE INCLUDES ALL CITIZENS WRITING  
ABOUT MAJOR PUBLIC ISSUES, INFORMING ALL CITIZENS THAT  
VOTING IS NECESSARY AND HAVING ALL CITIZENS PARTICIPATING IN  
FUTURE PROBLEMS.

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THE CORRECT DEFINITION OF A \*RESPONSIBLE SPEAKER\* IS

1377

A. A RESPONSIBLE SPEAKER ASKS FOR THE AUDIENCES JUDGMENT, AND  
HE GIVES SOME INFORMATION AND REASONS FOR WHAT HE BELIEVES  
TO BE TRUE.

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B. A RESPONSIBLE SPEAKER CONSIDERS ALL OF THE FACTS IN AN  
ARGUMENT, AND HE DEPENDS UPON THE ACCEPTANCE OF THE  
AUDIENCES APPROVAL.

1377

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\*C. A RESPONSIBLE SPEAKER MAKES AND PRESENTS SOUND JUDGMENTS,  
AND HE GIVES AN ADEQUATE VIEW OF INFORMATION AND REASONING  
WHICH LED HIM TO HIS CONCLUSIONS.

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D. A RESPONSIBLE SPEAKER SEEKS TO DISSEMINATE FACTS AND  
JUDGMENTS WHICH HE BELIEVES HIS AUDIENCE WILL ACCEPT.

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THE CORRECT DEFINITION OF \*RATIONAL BEHAVIOR\* IS 1378  
 A. RATIONAL BEHAVIOR IS GUIDED BY FREEDOM AND SPEED. 4101378  
 B. RATIONAL BEHAVIOR IS GUIDED BY AUTHORITY AND OPTIMISM. 4101378  
 C. RATIONAL BEHAVIOR IS GUIDED BY CAUTION AND COURAGE. 4101378  
 \*D. RATIONAL BEHAVIOR IS GUIDED BY LOGIC AND INTELLIGENCE. 1378

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF THE TERMINOLOGY 0526  
 PECULIAR TO DEBATE BY IDENTIFYING THE CORRECT DEFINITION OF A  
 GIVEN TERM. %2d

MATCH THE WORD WITH ITS DEFINITION. 6

THE CORRECT DEFINITION OF \*STATUS QUO\* IS 4101908  
 \*A. THE PRESENT SYSTEM AS IDENTIFIED IN THE RESOLUTION. 4101908  
 B. THE PROBLEM CONTENDED BY THE AFFIRMATIVE. 4101908  
 C. THE SYSTEM ADOPTED BY THE AFFIRMATIVE PROPOSAL. 4101908  
 D. THE DEFENSE PREROGATIVE OF THE NEGATIVE. 4101908  
 E. NONE OF THESE. 4101908  
 F. BOTH B AND C. 1908

THE CORRECT DEFINITION OF \*AFFIRMATIVE\* IS THE TEAM WHICH 1909  
 A. ATTACKS THE RESOLUTION. 4101909  
 B. SUPPORTS THE RESOLUTION. 4101909  
 C. ATTACKS THE \*STATUS QUO\*. 4101909  
 D. SUPPORTS THE \*STATUS QUO\*. 4101909  
 \*E. BOTH A AND D. 4101909

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THE STUDENT WILL APPLY THE CRITERIA FOR INDUCTIVE REASONING %A 0453  
 LOGICAL PROCESS IN WHICH A SET OF PREMISES, OR FACTS, IS GIVEN TO  
 PROVE A CONCLUSION BY SELECTING THE CORRECT SEQUENCE OF  
 PREMISES, INCLUDING THE CONCLUSION. %2d

DIRECTIONS- READ THE FOLLOWING SENTENCES. SELECT THE CORRECT 0056  
 ANSWER FROM THE ALTERNATIVES BASED UPON THESE SENTENCES.

THE \*CORRECT SEQUENCE\* OF PREMISES, OR FACTS, INCLUDING THE CON- 1380  
 CLUSION %DETERMINED BY INDUCTIVE REASONING, A LOGICAL PROCESS IN 4101380  
 WHICH A SET OF PREMISES IS GIVEN TO PROVE A CONCLUSION FOR THE 4101380  
 FOLLOWING SET OF STATEMENTS IS 4101380

1. WRITING PROVIDED A NEW MEANS FOR STORING EVERYTHING THAT SO FAR HAD BEEN MEMORIZED. 1380
2. WRITING MADE LOGIC AND ANALYSIS POSSIBLE - THE BASIS OF OUR WESTERN CIVILIZATION. 4101380
3. WRITING RELEASED TIME AND ENERGY FOR THE PEOPLE TO DEVELOP THE POTENTIAL OF WRITING. 1380
4. WRITING TRANSFORMED ALL GREEK CULTURE BY PUTTING IT INTO WRITTEN FORM. 4101380

- A. 4 1 2 3 1380  
 \*B. 1 4 3 2 1380  
 C. 2 4 3 1 1380  
 D. 3 2 1 4 1380

THE \*CORRECT SEQUENCE\* OF PREMISES, OR FACTS, INCLUDING THE CON-303 1381

CONCLUSION IS DETERMINED BY INDUCTIVE REASONING, A LOGICAL PROCESS IN WHICH A SET OF PREMISES IS GIVEN TO PROVE A CONCLUSION. FOR THE FOLLOWING SET OF STATEMENTS IS

1. WRITING DESTROYED MEMORIZING AS THE TECHNIQUE OF LEARNING WISDOM AND TECHNOLOGY.
2. WRITING PUT A HIGH PREMIUM ON LOGIC AND THE WRITTEN WORD.
3. WRITING CREATED BOTH THE ILLITERATE AND THE ILLOGICAL.
4. WRITING ALSO MADE BAD MEMORY, BAD SPELLING, AND BAD GRAMMAR.

- A. 4 1 2 3  
 B. 1 4 3 2  
 C. 2 4 3 1  
 \*D. 3 2 1 4

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THE STUDENT WILL APPLY THE CRITERIA FOR A SPEAKERS ELECTED STRATEGIC EFFECT \*THE HUMAN DYNAMO\*, WITH WHICH THE SPEAKER SEEKS TO PROJECT ENERGY, ENTHUSIASM, AND POWER, THE \*JUST FOLKS\*, WITH WHICH THE SPEAKER SEEKS TO PROJECT THE IMAGE OF THE COMMON MAN, THE \*WELL-HONED MIND\*, WITH WHICH THE SPEAKER SEEKS TO COMMUNICATE AS AN INTELLECT WITH A SHARP, WELL-HONED MIND, OR THE \*PLURALISTIC\*, A COMBINATION OF ALL THREE STRATEGIC EFFECTS BY SELECTING THE CORRECT STRATEGIC EFFECT ELECTED BY THE SPEAKER. 50

0455

DIRECTIONS - AFTER READING AND LISTENING TO THE SPEECH, CHOOSE THE CORRECT STRATEGIC EFFECT ELECTED BY THE SPEAKER \*THE \*HUMAN DYNAMO\*, THE \*JUST FOLKS\*, THE \*WELL-HONED MIND\*, OR THE \*PLURALISTIC\*, A COMBINATION OF THE THREE. 00.

0114

THE ELECTED STRATEGIC EFFECT USED BY PRESIDENT JOHN KENNEDY IN HIS INAUGURAL ADDRESS IN 1960 IS

- \*A. HUMAN DYNAMO.  
 B. JUST FOLK.  
 C. WELL-HONED MIND.  
 D. PLURALISTIC.

4101388  
 1388  
 4101388  
 4101388  
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 4101388

THE ELECTED STRATEGIC EFFECT USED BY PRESIDENT FRANKLIN D. ROOSEVELT'S DECLARATION OF WAR SPEECH IN 1941 WAS

- A. HUMAN DYNAMO.  
 B. JUST FOLK.  
 C. WELL-HONED MIND.  
 \*D. PLURALISTIC.

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 4101389  
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THE ELECTED STRATEGIC EFFECT USED BY LINCOLN IN THE GETTYSBURG ADDRESS WAS

- A. HUMAN DYNAMO.  
 B. JUST FOLKS.  
 \*C. WELL-HONED MIND.  
 D. PLURALISTIC.

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THE ELECTED STRATEGIC EFFECT USED BY WINSTON CHURCHILL IN HIS \*THEIR FINEST HOUR\* WAS

- A. HUMAN DYNAMO.  
 B. JUST FOLKS.  
 \*C. WELL-HONED MIND.  
 D. PLURALISTIC.

4101391  
 1391  
 4101391  
 4101391  
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 4101391

THE Elected STRATEGIC EFFECT USED BY JOE GARAGIOLA WAS  
 A. HUMAN DYNAMO.  
 \*B. JUST FOLKS.  
 C. WELL-HONED MIND.  
 D. PLURALISTIC.

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THE STUDENT WILL DEMONSTRATE KNOWLEDGE OF SPEAKING ORDER BY IDENTIFYING THE CORRECT SPEAKER FOR A GIVEN SPEECH IN DEBATE. %50

0525

DIRECTIONS - SELECT THE LETTER OF THE RESPONSE WHICH CORRECTLY IDENTIFIES THE APPROPRIATE SPEAKER FOR THE SPEECH INDICATED.

0137

THE FIRST SPEAKER IN ANY DEBATE IS ALWAYS THE

4101903  
 1903  
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 1903

- A. 1ST NEGATIVE.
- \*B. 1ST AFFIRMATIVE.
- C. 2ND AFFIRMATIVE.
- D. 2ND NEGATIVE.

THE LAST SPEAKER IN ANY DEBATE SHOULD ALWAYS BE THE

4101904  
 1904  
 1904  
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 1904

- A. 1ST AFFIRMATIVE.
- B. 1ST NEGATIVE.
- C. 2ND NEGATIVE.
- \*D. 2ND AFFIRMATIVE.

THE LAST CONSTRUCTIVE SPEAKER IN A DEBATE IS ALWAYS THE

1905  
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 1905

- A. 1ST AFFIRMATIVE.
- B. 2ND AFFIRMATIVE.
- C. 1ST NEGATIVE.
- \*D. 2ND NEGATIVE.

THE FIRST REBUTTAL SPEAKER SHOULD ALWAYS BE THE

4101906  
 1906  
 1906  
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 1906

- A. 2ND AFFIRMATIVE.
- B. 2ND NEGATIVE.
- \*C. 1ST NEGATIVE.
- D. 1ST AFFIRMATIVE.

THE SPEAKER WHO SHOULD ALWAYS CROSS-EXAMINE THE 1ST AFFIRMATIVE SPEAKER IS

1907  
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 4101907  
 4101907

- A. THE 1ST NEGATIVE.
- \*B. THE 2ND NEGATIVE.
- C. OPTIONAL.
- D. DETERMINED BY THE JUDGE.

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THE STUDENT WILL APPLY THE CRITERIA OF CORRECT QUESTION STRUCTURE IN CROSS-EXAMINATION DEBATE BY SELECTING THE CORRECTLY WORDED QUESTION FROM A GROUP OF QUESTIONS INTENDED TO ASK THE SAME THING. %CRITERIA - SHOULD ELICIT YES OR NO RESPONSE, SHOULD \*NOT\* BE ARGUMENTATIVE, SHOULD \*NOT\* DRAW A CONCLUSION, SHOULD PROBE FOR WEAKNESS IN OPPONENTS CASE OF REASONING, SHOULD ELICIT MATERIAL FOR COLLEAGUE TO USE IN REFUTATION. %10

0531

DIRECTIONS - THE ITEM BELOW CONTAINS A SERIES OF QUESTIONS FROM A HYPOTHETICAL CROSS-EXAMINATION DEBATE. EACH QUESTION

0140

ATTEMPTS TO ELICIT THE SAME BASIC INFORMATION.  
SELECT THE ONE WHICH IS WORDED CORRECTLY ACCORDING  
TO THE CRITERIA DISCUSSED IN CLASS.

OF THESE CROSS-EXAMINATION QUESTIONS, THE ONE WHICH IS WORDED  
CORRECTLY IS

- A. REGARDING YOUR CONTENTION THAT THERE IS A NEED FOR WOMEN IN  
NATIONAL SERVICE, DID YOU CITE SARGENT SHRIVER IN \*READERS\*  
\*DIGEST\*?
- B. I RELIEVE YOU QUOTED SARGENT-SHRIVER. WOULD YOU PLEASE RE-  
READ THAT QUOTATION FROM \*READERS DIGEST\*?
- C. YOU CITED SARGENT SHRIVER IN \*READERS DIGEST.\* WOULD YOU  
PLEASE SUMMARIZE WHAT HE SAID?
- \*D. IS IT CORRECT THAT YOUR QUOTATION OF SARGENT SHRIVER IN  
\*READERS DIGEST\* BASICALLY SAYS THAT WOMEN ARE VIRTUALLY  
NECESSARY IN EXISTING \*VOLUNTARY\* PROGRAMS - SPECIFICALLY  
HEAD START?
- E. ARE YOU AWARE THAT YOUR QUOTATION FROM SARGENT SHRIVER IS  
NOT APPLICABLE TO A \*COMPULSORY\* SYSTEM?

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THE STUDENT WILL DEMONSTRATE COMPREHENSION OF THE VARIOUS  
NEGATIVE PREROGATIVES AS STRATEGIES IN A DEBATE \*DEFENSE OF THE  
\*STATUS QUO\*, MINOR REPAIRS, COUNTER-PROPOSAL BY IDENTIFYING THE  
PREROGATIVE BEING EMPLOYED FROM INTRODUCTIONS OF HYPOTHETICAL  
CONSTRUCTIVE SPEECHES. #3#

0532

DIRECTIONS - READ THE FOLLOWING INTRODUCTIONS FROM HYPOTHETICAL  
CONSTRUCTIVE SPEECHES CAREFULLY. DECIDE WHICH ONE  
REPRESENTS WHICH NEGATIVE PREROGATIVE AND ANSWER  
THE FOLLOWING QUESTIONS ACCORDINGLY.

0141

1. IT IS GOING TO BE THE NEGATIVES PHILOSOPHY IN THIS DEBATE THAT  
THE STATUS QUO IS EFFECTIVE. MY COLLEAGUE AND I ARE GOING TO  
CONTEND THAT MECHANISMS EXIST IN THE PRESENT SYSTEM WHICH CAN,  
AND DO, PRECLUDE ACCRUAL OF ANY HARMS, AND WE ARE GOING TO  
SHOW YOU THAT THE PROBLEM AND HARMS WHICH THE GENTLEMAN OF THE  
AFFIRMATIVE CONTENDS ARE INHERENT IN THE STATUS QUO SIMPLY DO  
NOT EXIST.
2. WHILE MY COLLEAGUE AND I CONCUR WITH THE AFFIRMATIVE THAT  
CERTAIN PROBLEMS \*DO\* EXIST IN THE STATUS QUO AND THAT THESE  
PROBLEMS \*DO\* RESULT IN HARMS, WE INTEND TO SHOW YOU THAT  
MECHANISMS PRESENTLY EXIST IN THE SYSTEM WHICH, WHEN PROPERLY  
MADE OPERATIONAL, WILL ELIMINATE THOSE PROBLEMS AND THEREBY  
PRECLUDE ANY RESULTANT HARMS. FURTHERMORE, IT WILL BE OUR  
CONTENTION THAT SIMPLY PROVIDING THE ELEMENT OF COMPULSION,  
WHICH THE GENTLEMEN OF THE AFFIRMATIVE MUST DO IF THEY ARE TO  
MEET THE REQUISITES OF THIS RESOLUTION, CANNOT INHERENTLY  
RESOLVE THAT NEED.
3. IT IS OUR POSITION IN THIS DEBATE THAT THE NEED WHICH THE  
AFFIRMATIVE CONTENDS DOES, INDEED, EXIST AND THAT CERTAIN  
HARMS DIRECTLY ACCRUE FROM THIS. HOWEVER, WE ARE GOING TO  
CONTEND THAT THE SIGNIFICANCE OF THOSE HARMS HAS BEEN OVER-  
ESTIMATED BY THE AFFIRMATIVE. FURTHERMORE, I THINK WE ARE  
GOING TO SEE THAT, UPON CAREFUL ANALYSIS OF THE AFFIRMATIVE  
PROPOSAL, THIS PLAN CANNOT RESOLVE THE HARMS AND WILL, IN  
FACT, ACCRUE ADDITIONAL HARMS WHICH THE GENTLEMEN HAVE NOT



FORSEEN. SIMPLY, WE ARE GOING TO CONTEND THAT THERE IS A BETTER WAY TO ELIMINATE THOSE HARMS, AND I AM GOING TO TELL YOU WHAT THAT WAY IS LATER IN MY SPEECH.

INTRODUCTION 1 INDICATES THAT THE STRATEGIC PREROGATIVE THE NEGATIVE WILL EMPLOY IS

- A. COMPARATIVE ADVANTAGE.
- \*H. DEFENSE OF THE STATUS QUO.
- C. COUNTER-PROPOSAL.
- D. MINOR REPAIRS.
- F. NONE OF THESE.

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INTRODUCTION 2 COULD INDICATE THAT THE NEGATIVE WILL EMPLOY

- A. COUNTER-PROPOSAL \*ONLY\*.
- B. COUNTER-PROPOSAL \*OR\* MINOR REPAIRS.
- C. DEFENSE OF THE \*STATUS QUO OR\* MINOR REPAIRS.
- \*D. MINOR REPAIRS \*ONLY\*.
- E. DEFENSE OF THE \*STATUS QUO ONLY\*.
- F. DEFENSE OF THE \*STATUS QUO OR\* COUNTER PROPOSAL.

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INTRODUCTION 3 IDENTIFIES A STRATEGY WHICH SHOULD ONLY BE EMPLOYED WHEN

- A. THE PROPOSAL IS GIVEN IN THE 1ST AFFIRMATIVE CONSTRUCTIVE.
- H. THE AFFIRMATIVE CONTENDING A COMPARATIVE ADVANTAGE.
- C. THE AFFIRMATIVE HAS A WEAK NEED CASE.
- D. THE AFFIRMATIVE HAS A VERY SIMPLE PROPOSAL.
- \*E. A AND H.

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THE STUDENT WILL SHOW KNOWLEDGE OF THE AFFIRMATIVE COMPARATIVE ADVANTAGE APPROACH TO DEBATE BY IDENTIFYING THE CORRECT RATIONALE FOR ITS USE. %10

0533

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE RATIONALE FOR THE USE OF THE COMPARATIVE ADVANTAGE CASE IS

- A. THAT THE 1ST AFFIRMATIVE MUST GIVE THE PROPOSAL.
- H. THAT THE AFFIRMATIVE NEED NOT PROVE A HARM.
- C. THAT THE BURDEN-OF-PROOF SHIFTS TO THE PROPOSAL.
- \*D. ALL OF THE ABOVE.
- F. NONE OF THE ABOVE.

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THE STUDENT WILL SHOW KNOWLEDGE OF THE NEGATIVES RESPONSIBILITY IN REFUTING THE COMPARATIVE ADVANTAGES CASE BY IDENTIFYING THE CORRECT STEPS A NEGATIVE TEAM MUST TAKE TO REFUTE SUCH A CASE.%20

0534

DIRECTIONS - IN THE FOLLOWING ITEMS, DETERMINE FOR EACH THE CORRECT STEP A NEGATIVE TEAM WOULD NEED TO TAKE IN ORDER TO REFUTE A COMPARATIVE ADVANTAGE CASE.

0142

ONE MAJOR RESPONSIBILITY IN REFUTING A COMPARATIVE ADVANTAGE CASE IS

- \*A. DEMONSTRATING THAT THE ADVANTAGES ARE NOT ADVANTAGES.
- B. ATTACKING THE AFFIRMATIVE FOR NOT HAVING A \*PRIMA FACIA\* CASE.
- C. FORCING THE AFFIRMATIVE TO DEBATE ON NEGATIVE GROUNDS.

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1920

307

D. DEMONSTRATING THAT THERE ARE HARMS IN THE \*STATUS QUO\*.

4101920

ANOTHER MAJOR RESPONSIBILITY OF THE NEG. IN REFUTING COMPARATIVE ADVANTAGES IS

4101921

A. OFFERING A COUNTER-PROPOSAL.

4101921

B. CONTENDING THAT THERE ARE NO INHERENT PROBLEMS IN THE \*STATUS QUO\*.

4101921

\*C. CONTENDING THE THE DISADVANTAGES OF THE PROPOSAL OUTWEIGH ANY ADVANTAGES.

4101921

4101921

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4101921

D. OFFERING A MINOR REPAIR.

4101921

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THE STUDENT WILL SHOW KNOWLEDGE OF THE RESPONSIBILITIES OF A GIVEN CONSTRUCTIVE SPEECH IN DEBATE BY IDENTIFYING FROM A LIST OF SPEAKER-RESPONSIBILITIES THOSE WHICH APPLY TO THE GIVEN SPEECH. %4

0535

DIRECTIONS - BELOW IS A LIST OF SPEAKER-RESPONSIBILITIES FOR CONSTRUCTIVE SPEECHES. READ EACH CAREFULLY AND DECIDE WHICH RESPONSIBILITIES BELONG TO WHICH SPEAKER. THEN SELECT THE LETTER OF THE CORRECT RESPONSE FOR EACH ITEM.

0143

1. ACCEPT OR REJECT DEFINITIONS OF TERMS

1922

2. STATE THE TOPIC

4101922

3. PRESENT OBJECTIONS TO THE PROPOSAL

4101922

4. CLARIFY HOW THE PROPOSAL WILL BE ENFORCED

4101922

5. DEFINE TERMS

4101922

6. REFUTE SIGNIFICANCE OF HARMS

4101922

7. SHOW THAT PLAN INHERENTLY CANNOT ACCRUE ADVANTAGES

4101922

8. ESTABLISH INHERENCY OF HARMS

4101922

9. PRESENT THE PLAN IN A NEED CASE

4101922

10. SHOW ADDITIONAL BENEFITS OF PROPOSAL

4101922

11. ESTABLISH PLAN - MEETS - NEED

4101922

12. REFUTE SIGNIFICANCE OF ADVANTAGES

4101922

13. OVERVIEW THE AFFIRMATIVE CASE

4101922

14. SHOW DISADVANTAGES OF THE PROPOSAL

4101922

15. SHOW PLAN CAN,T MEET NEED.

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OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE \*FIRST NEGATIVE\* CONSTRUCTIVE ARE

4101922

A. 1, 2, 8, AND 12.

4101922

\*B. 1, 6, AND 12.

4101922

C. 6, 13, AND 15.

4101922

D. 3, 7, 13, AND 15.

4101922

4101922

OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE  
\*SECOND AFFIRMATIVE\* CONSTRUCTIVE ARE

- A. 4, 9, 10 AND 11.
- B. 2, 9, AND 13.
- C. 8, 10, AND 13.
- D. 2, 4, 10, AND 13.

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4101923  
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4101923

OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE  
\*FIRST AFFIRMATIVE\* CONSTRUCTIVE ARE

- A. 5, 9, 11, AND 13.
- B. 2, 5, 8, AND 13.
- C. 4, 8, 10, AND 11.
- D. 4, 5, 10, AND 11.

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4101924

OF THE ABOVE LISTED RESPONSIBILITIES, THOSE BELONGING TO THE  
\*SECOND NEGATIVE\* CONSTRUCTIVE ARE

- A. 6, 12, 14, AND 15.
- B. 1, 7, 8, AND 12.
- C. 7, 11, 12, AND 14.
- D. 3, 7, 14, AND 15.

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STUDENTS WILL SHOW ABILITY TO RECALL HAYAKAWA'S DEFINITION OF  
\*THE SYMBOLIC PROCESS\* BY SELECTING THE PROPER DEFINITION. THE  
QUESTION IS BASED ON \*LANGUAGE IN THOUGHT AND ACTION\* BY  
HAYAKAWA. %1

0560

DIRECTIONS-- CHOOSE THE BEST COMPLETION.

017

HAYAKAWA DEFINES \*THE SYMBOLIC PROCESS\* AS

2175

- A. THE PROCESS BY MEANS OF WHICH THE HIDDEN MEANINGS OF WORDS  
IS DETERMINED.
- B. THE PROCESS BY MEANS OF WHICH ALL SYMBOLS ARE REDUCED TO  
ONE FIXED MEANING.
- C. THE PROCESS BY MEANS OF WHICH MAN IS ABLE TO COMMUNICATE  
WITH THE LOWER ANIMALS.
- D. THE PROCESS BY MEANS OF WHICH HUMAN BEINGS HAVE LOGICALLY  
DETERMINED THE MEANINGS OF WORDS.
- \*E. THE PROCESS BY MEANS OF WHICH HUMAN BEINGS CAN ARBITRARILY  
MAKE CERTAIN THINGS STAND FOR OTHER THINGS.

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STUDENTS WILL SHOW ABILITY TO RECALL EXAMPLES OF HAYAKAWA'S  
STATEMENT THAT THERE IS \*NO NECESSARY CONNECTION BETWEEN THE  
SYMBOL AND THAT WHICH IS SYMBOLIZED\* BY SELECTING THE APPROPRIATE  
EXAMPLE. THE QUESTION IS BASED ON \*LANGUAGE IN THOUGHT AND  
ACTION\* BY HAYAKAWA. %1

0561

DIRECTIONS-- CHOOSE THE BEST COMPLETION.

0179

IN CHAPTER II HAYAKAWA STATES THAT THERE IS \*NO NECESSARY  
CONNECTION BETWEEN THE SYMBOL AND THAT WHICH IS SYMBOLIZED.\*  
WHICH ONE OF THE FOLLOWING IS \*NOT\* AMONG HAYAKAWA'S EXAMPLES OF  
THIS STATEMENT

217

- A. MEN IN YACHTING COSTUMES WHO HAVE NEVER BEEN NEAR A YACHT.
- H. PEOPLE WHO STATE I'M HUNGRY WITHOUT BEING HUNGRY.

309

- C. THE FACT THAT THE FEELING OF HUNGER CAN BE EXPRESSED IN SUCH EXPRESSIONS AS \*I, M HUNGRY,\* \*J, AI FAIM,\* \*HO APPETITO,\* AND \*HARA GA HETTA.\*
- \*D. THE SYMBOL FOR PIG IS THE SAME IN EVERY LANGUAGE.

\*\*\*\*\*

STUDENTS WILL DEMONSTRATE THEIR COMPREHENSION OF THE CONCEPT THAT THE RELATIONSHIP BETWEEN SYMBOLS AND OBJECTS IS ARBITRARY BY SELECTING THE REASON THAT A GIVEN STATEMENT IS INCORRECT. THE QUESTIONS ARE BASED ON \*LANGUAGE IN THOUGHT AND ACTION\* BY HAYAKAWA. %30

0562

DIRECTIONS-- SELECT THE BEST COMPLETION.

0180

\*PIGS ARE CALLED PIGS BECAUSE THEY ARE SUCH DIRTY ANIMALS\* IS AN \*INCORRECT\* STATEMENT BECAUSE

2177

- A. CONTRARY TO POPULAR BELIEF PIGS ARE ACTUALLY QUITE CLEAN.
- \*B. PIGS ARE CALLED \*PIGS\* BECAUSE AT ONE TIME PEOPLE ARBITRARILY ASSIGNED THE SYMBOL \*PIG\* TO A PARTICULAR KIND OF ANIMAL.
- C. THE REAL NAME FOR PIG IS THE FAMILY NAME \*TAYASSUIDAE.\*
- D. THE SYMBOL \*PIG\* MAY ALSO REFER TO SUCH AN ANIMAL THAT IS NOT DIRTY.

\*GOD MUST HAVE LOVED THE DOG VERY MUCH BECAUSE HE GAVE IT HIS NAME SPELLED BACKWARDS\* IS AN \*INCORRECT\* STATEMENT BECAUSE

2178

- \*A. MAN ARBITRARILY ASSIGNED THE SYMBOL \*DOG\* TO IDENTIFY THIS PARTICULAR CREATURE.
- B. GOD DOES NOT HAVE FAVORITES--HE LOVES ALL OF HIS CREATIONS EQUALLY.
- C. THE REAL NAME FOR DOG IS \*CANIS FAMILIARIS.\*
- D. THE REAL NAME FOR GOD IS \*YAHWEH.\*

\*WOMEN ARE CALLED WOMEN BECAUSE THEY BRING WOE TO MEN\* IS AN \*INCORRECT\* STATEMENT BECAUSE

2179

- A. GOD INTENDED WOMEN TO BE COMPANIONS TO MEN.
- B. A CAREFUL STUDY OF THE HISTORY OF CIVILIZATION CLEARLY SHOWS THAT THE OPPOSITE IS TRUE--WOMEN BRING HAPPINESS AND COMFORT TO MAN.
- \*C. AT ONE TIME PEOPLE ARBITRARILY ASSIGNED THE SYMBOL \*WOMEN\* TO IDENTIFY A PARTICULAR KIND OF PERSON.
- D. MAN WOULD HAVE BEEN UNHAPPY EVEN IF THERE HAD BEEN NO WOMEN.

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STUDENTS CAN COMPREHEND THE DISTINCTION BETWEEN THE TERMS \*VERBAL WORLD\* AND \*EXTENSIONAL WORLD\* BY CORRECTLY CLASSIFYING GIVEN STATEMENTS WITH THE EXPRESSIONS \*VERBAL\* OR \*EXTENSIONAL.\* QUESTIONS ARE BASED ON \*LANGUAGE IN THOUGHT AND ACTION\* BY HAYAKAWA. %100

0563

DIRECTIONS-- MATCH THE SENTENCE TO THE CLASSIFICATION.

- A. VERBAL
- B. EXTENSIONAL

YOU ACQUIRE KNOWLEDGE ABOUT THE DROPPING OF THE ATOMIC BOMB BY READING \*HIROSHIMA.\* \*A

2180

|                                                                                            |      |
|--------------------------------------------------------------------------------------------|------|
| YOU WERE ACTUALLY AT HIROSHIMA WHEN THE BOMB WAS DROPPED AND WERE ONE OF THE SURVIVORS. *B | 2181 |
| YOU WERE ON VACATION IN FLORIDA AND WATCHED THE LIFT-OFF OF APOLLO 13. *B                  | 2182 |
| YOU READ IN THE NEWSPAPER OF THE LIFE-OFF OF APOLLO 13. *A                                 | 2183 |
| YOU MAKE A STUDY OF ELIZABETHAN ENGLAND. *A                                                | 2184 |
| YOU GO TO LONDON TO SEE THE THAMES RIVER. *B                                               | 2185 |
| YOU MAKE A STUDY OF THE BATTLE OF GETTYSBURG. *A                                           | 2186 |
| YOU WERE IN DIRECT COMBAT WITH THE VIET CONG JUST NORTH OF DA NANG. *H                     | 2187 |
| YOU ATTEND A ROCK FESTIVAL AT WOODSTOCK, NEW YORK. *B                                      | 2188 |
| YOU READ AN ARTICLE ABOUT THE ROCK FESTIVAL IN WOODSTOCK, NEW YORK. *A                     | 2189 |

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|                                                                                                                                                                              |      |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| STUDENTS ARE ABLE TO RECALL HAYAKAWA'S DEFINITION OF LANGUAGE BY SELECTING THE PROPER DEFINITION. THE QUESTION IS BASED ON *LANGUAGE IN THOUGHT AND ACTION* BY HAYAKAWA. %10 | 0564 |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|

|                                          |      |
|------------------------------------------|------|
| DIRECTIONS-- CHOOSE THE BEST COMPLETION. | 0187 |
|------------------------------------------|------|

HAYAKAWA DEFINES LANGUAGE AS

- \*A. A SYSTEM OF AGREEMENT AMONG PEOPLE OF THE VARIOUS NOISES THAT THEY CAN PRODUCE FOR SPECIFIED HAPPENINGS IN THEIR NERVOUS SYSTEMS.
- B. A COLLECTION OF MANY WORDS WHICH INCLUDES SEVERAL DIALECTS.
- C. ANY LARGE GROUP OF ARBITRARY SYMBOLS.
- D. A LOGICAL, STATIC COLLECTION OF SYMBOLS, ACCEPTED BY ALL PEOPLE TO BE A TRUE REFLECTION OF THE RELATIONSHIP BETWEEN SYMBOLS AND OBJECTS.

2190

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|                                                                                                                                                              |      |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|------|
| STUDENTS SHOW ABILITY TO COMPREHEND THE CONCEPT THAT CONTEXT DETERMINES MEANING BY SELECTING THE CORRECT MEANING FOR A GIVEN WORD IN DIFFERENT CONTEXTS. %30 | 0565 |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------|------|

|                                                                    |      |
|--------------------------------------------------------------------|------|
| DIRECTIONS-- SELECT THE ANSWER THAT BEST DEFINES THE STARRED WORD. | 0183 |
|--------------------------------------------------------------------|------|

NO \*MAN\* IS A HERO TO HIS VALET. %PLUTARCH

2191

- \*A. AN ADULT MALE
- B. A HUMAN BEING
- C. A MALE HAVING TYPICALLY MANLY QUALITIES OR VIRTUES
- D. A FELLOW

I BELIEVE THAT \*MAN\* WILL NOT MERELY PREVAIL--HE WILL TRIUMPH.

2192

%FAULKNER

- A. AN ADULT MALE



\*B. MANKIND

C. A MAN HAVING TYPICALLY MANLY QUALITIES OR VIRTUES

D. A FELLOW

HE WAS A \*MAN\*, TAKE HIM FOR ALL IN ALL, I SHALL NOT LOOK UPON HIS LIKE AGAIN. \*SHAKESPEARE

2193

A. AN ADULT MALE

B. A HUMAN BEING

\*C. A MAN HAVING TYPICALLY MANLY QUALITIES OR VIRTUES

D. A FELLOW

\*\*\*\*\*

STUDENTS SHOW ABILITY TO INTERPRET AN ADVERTISEMENT'S DICTION BY SELECTING CORRECT ANSWERS TO GIVEN QUESTIONS. #11#

0566

DIRECTIONS-- READ THE FOLLOWING PASSAGE AND COMPLETE THE STATEMENTS WHICH FOLLOW.

0184

WE WOULDN'T LIKE IT OURSELVES

A LOT OF MEN WE KNOW ARE LEERY ABOUT USING SCENTS. WHAT DO YOU THINK WE ARE, ANYWAY? THEY SAY. WOULD YOU GO AROUND SMELLING AS IF YOU'D JUST COME OUT OF A BARBER SHOP WHERE TONY HAD GIVEN YOU THE WORKSO

FRANKLY, NO. WE WOULDN'T WANT TO BE CAUGHT REEKING WITH TEN DIFFERENT HEAVY AROMAS OF HAIR TONIC AND COLOGNE AND ALL THAT STUFF. WE KNOW PEOPLE WHO WOULD, BUT WE DON'T LIKE THEM. A MAN'S A MAN, NOT AN ITINERANT PERFUME BAR.

BUT AD CLUB IS DIFFERENT. IN FACT, IT MAKES ALL AGRUMENT SILLY. BECAUSE--AD CLUB WAS THOUGHT UP BY MEN, REAL MEN--AND DESIGNED FOR USE BY MEN LIKE THEM. TABU AND MY SIN AND MAIS OUI AND ALL THOSE FINE PERFUMES ARE WONDERFUL--IN THEIR PLACE. YOU KNOW WHAT THEY DO WHEN YOUR BEST GIRL OR YOUR WIFE USES THEM. BUT MEN WANT A DELICATE SCENT, SOMETHING THAT'S SCARCFLY NOTICEABLE, YET ADDS A DEFINITE DASH OF PERSONALITY TO THEM. TOPS OFF THE COMBINATION OF BRACING SHOWER AND FRESH SHAVE AND CRISP NEW SHIRT AND PERFECTLY TAILORED SUIT. AND THAT'S JUST WHAT AD CLUB GIVES YOU. PANTYWAIST NOTHINGO IT'S A-REAL MAN'S FRAGRANCE. NEXT TIME YOU GO OUT, ON A VERY SPECIAL OCCASION, USE A TINY BIT OF IT. THEN ASK HER WHAT SHE THINKS OF IT--AND UNLESS WE'RE WRONG \*AND WE DON'T THINK WE ARE\* HER EYES WILL LIGHT UP AND-- WILL, WE KNOW WHAT SHE'LL SAY. WANNA BETO

THE FIRST FOUR WORDS \*A LOT OF MEN..\* IS APPROPRIATE FOR THIS ADVERTISEMENT FOR ALL THE REASONS \*EXCEPT\*

2194

A. THE AD IS DIRECTED TOWARD MEN.

B. IT IS THE KIND OF LANGUAGE THE READER PROBABLY USES.

\*C. IT IMMEDIATELY CATCHES THE READER'S ATTENTION.

D. IT IS EASILY UNDERSTOOD.

THE ADVERTISEMENT SUGGESTS THAT AN APPROPRIATE ANSWER TO THE QUESTION \*WHAT DO YOU THINK WE ARE, ANYWAY? IS

2195

\*A. PANTYWAISTS.

B. REAL MEN.

C. BARBERS.

D. WRITERS FOR ADVERTISING AGENCIES.

IN THE SECOND PARAGRAPH THE WORDS THAT CARRY THE HEAVIEST NEGATIVE CONNOTATIONS ARE

2196

- A. COLOGNE, STUFF, AROMAS.
- B. REEKING, HAIR, FRANKLY.
- \*C. STUFF, HEAVY, REEKING.
- D. TONIC, PERFUME, COLOGNE.

\*WE KNOW PEOPLE WHO WOULD, BUT WE DON'T LIKE THEM.\* THE AD SUGGESTS THAT THESE PEOPLE ARE

2197

- \*A. IN SOME WAY EFFEMINATE.
- B. DANGEROUS TO SOCIETY.
- C. REAL MEN.
- D. BARBERS.

THE MEANING OF THE WORD \*MAN\* IN THE LINE \*A MAN, S A MAN\* IS PROBABLY

2198

- A. A HUMAN BEING.
- B. A MALE ADULT.
- C. A FELLOW.
- \*D. ONE WHO POSSESSES MANLY QUALITIES OR VIRTUES.\*

\*BECAUSE AD CLUB WAS THOUGHT UP BY MEN, REAL MEN--AND DESIGNED FOR USE BY MEN LIKE THEM.\* THE CENTRAL PURPOSE OF THIS SENTENCE IS TO

2199

- A. LET THE READER KNOW ABOUT THE HISTORY OF THE PRODUCT.
- B. SIMPLY LET THE READER KNOW FOR WHOM THE PRODUCT WAS CREATED.
- \*C. EMPHASIZE THAT THE PRODUCT IS THE \*REAL MEN.\*
- D. LET THE READER KNOW THAT THE PRODUCT IS NEW.

\*TARU AND MY SIN AND MAIS OUI AND ALL THOSE FINE PERFUMES ARE WONDERFUL--IN THEIR PLACE.\* THE PHRASE \*IN THEIR PLACE\* REFERS TO

2200

- \*A. ON WOMEN.
- B. ON REAL MEN.
- C. ON PANTYWAISTS.
- D. ON BARBERS.

ONE CAN INFER FROM THE EXPRESSIONS \*PANTYWAIST NOTHING\* AND \*WANNA BETO\* THAT THE AD PARTICULARLY WANTS TO PERSUADE

2201

- A. WOMEN.
- B. REAL \*HE-MEN.\*
- C. MEN IN THEIR 50's.
- \*D. MEN WHO NEED REASSURANCE OF THEIR MASCULINITY.

\*IT, S A REAL MAN, S FRAGRANCE.\* THE WRITER PROBABLY USED THE WORD \*FRAGRANCE\* BECAUSE

2202

- A. IT SUGGESTS PRETTY FLOWERS AND DELICATE BEAUTY.
- \*B. THE WORDS \*ODOR\* AND \*SMELL\* CARRY NEGATIVE CONNOTATIONS IN THIS CONTEXT.
- C. HE HOPES THAT WOMEN WILL ALSO USE THIS PRODUCT.
- D. HE KNOWS THAT THE WORD \*AROMA\* ALWAYS HAS A NEGATIVE CONNOTATION.

THE TONE OF THIS AD COULD BEST BE DESCRIBED AS

2203

- A. SENTIMENTAL.
- \*B. CHUMMY.
- C. SARCASTIC.
- D. IRONIC.

THE TITLE OF THE AD SAYS \*WE WOULDN'T LIKE IT OURSELVES\* THE REFERENT FOR \*IT\* IS

2204

- A. AD CLUB.
- B. TARU, MY SIN AND MAIS OUI.

- \*C. HAIR TONIC AND COLOGNE AND ALL THAT STUFF.
- D. FRAGRANCES.

\*\*\*\*\*

STUDENTS SHOW ABILITY TO COMPREHEND THE CONCEPT THAT THERE IS NO NECESSARY CONNECTION BETWEEN SYMBOLS AND THINGS SYMBOLIZED \*OBJECTS BY SELECTING THE ANSWER THAT BEST CLARIFIES THE SEMANTIC DIFFICULTY. THE QUESTIONS ARE BASED ON \*LANGUAGE IN THOUGHT AND ACTION\* BY HAYAKAWA. %20

0568

DIRECTIONS-- SELECT THE BEST COMPLETION.

0186

THE GATES OF THE 1933 CENTURY OF PROGRESS EXPOSITION AT CHICAGO WERE OPENED THROUGH THE USE OF THE PHOTOELECTRIC CELL BY THE LIGHT OF THE STAR ARCTURUS. IT IS REPORTED THAT A WOMAN, ON BEING TOLD THIS, REMARKED, ISN'T IT WONDERFUL HOW THOSE SCIENTISTS KNOW THE NAMES OF ALL THOSE STARS.

2223

THE WOMAN'S STATEMENT REVEALS A FALSE ASSUMPTION ABOUT LANGUAGE BECAUSE

- A. SHE SHOULD KNOW IT IS IMPOSSIBLE TO OPEN ANY GATE BY THE USE OF LIGHT FROM A STAR.
- \*B. SHE APPARENTLY BELIEVES THAT ALL THE STARS HAVE ONE \*RIGHT\* NAME AND SCIENTISTS SOMEHOW DISCOVER THEIR MEANING.
- C. IT IS NO MAJOR ACCOMPLISHMENT TO MEMORIZE THE NAMES OF ALL THE STARS.
- D. THE GATES COULD VERY EASILY HAVE BEEN OPENED BY ANOTHER STAR.

STATE SENATOR JOHN MC NAROE OF NEW YORK BITTERLY OPPOSED A BILL FOR THE CONTROL OF SYPHILIS IN MAY, 1937, BECAUSE THE INNOCENCE OF CHILDREN MIGHT BE CORRUPTED BY A WIDESPREAD USE OF THE TERM... THIS PARTICULAR WORD CREATES A SHUDDER IN EVERY DECENT WOMAN AND DECENT MAN.

2224

THE SENATOR'S STATEMENT REVEALS A FALSE ASSUMPTION ABOUT LANGUAGE BECAUSE

- A. HE SHOULD HAVE SAID \*WILL BE CORRUPTED\* INSTEAD OF \*MIGHT BE CORRUPTED\*.
- B. CHILDREN WHO WOULD UNDERSTAND THE TERM \*SYPHILIS\* COULD NO LONGER BE CONSIDERED INNOCENT.
- \*C. HE SEEMS TO FEEL THAT THE WORD ITSELF CAUSES CORRUPTION OF INDIVIDUALS.
- D. HE SEEMS TO FEEL THAT ONLY \*DECENT\* MEN AND WOMEN WOULD SHUDDER.

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STUDENTS SHOW ABILITY TO RECALL SPECIFIC ELEMENTS FROM HAYAKAWA'S SEMANTIC PARABLE, \*THE STORY OF A-TOWN AND B-VILLE\* BY SELECTING THE CORRECT ANSWER. THE QUESTIONS ARE BASED ON \*LANGUAGE IN THOUGHT AND ACTION\* BY HAYAKAWA. %27

0569

DIRECTIONS-- SELECT THE BEST COMPLETION.

0147

THE NARRATOR OF THE STORY IS

2225

- \*A. A PROFESSOR.
- B. AN ADVERTISING MAN.

- A. PUBLIC FLOGGINGS FOR THOSE ON RELIEF FOR MORE THAN THREE MONTHS.
- \*B. THE MORAL DISAPPROVAL OF THE COMMUNITY SHOULD BE TURNED AGAINST THE UNEMPLOYED.
- C. THE UNEMPLOYED ADULTS SHOULD BE DENIED THE VOTE.
- D. THE NAMES OF THE UNEMPLOYED SHOULD BE PUBLISHED AT REGULAR INTERVALS IN THE NEWSPAPERS.

THE CITY FATHERS OF A-TOWN HAD ENOUGH FAITH IN HUMAN NATURE TO EXPECT THAT THE RECIPIENTS OF THE MONEY WOULD BE

- A. AMUSED.
- B. SORRY.
- C. PUNISHED.
- \*D. GRATEFUL.

IN REALITY WHEN A-TOWN'S PLAN WAS PUT INTO OPERATION, THE CITY FATHERS FOUND THE UNEMPLOYED TO BE

- A. APPRECIATIVE.
- \*B. RESENTFUL.
- C. INDIFFERENT.
- D. MORALLY IMPROVED.

THE OFFICIALS OF A-TOWN WHO WERE IN CHARGE OF CHECKING UP ON THE UNEMPLOYED WERE CALLED

- A. CLAIM ADJUSTERS.
- B. PUBLIC CHARGES.
- \*C. RELIEF INVESTIGATORS.
- D. POLICY HOLDERS.

ALL OF THE FOLLOWING WERE CONSEQUENCES OF A-TOWN'S UNEMPLOYMENT \*EXCEPT\*

- \*A. STARVATION.
- B. SUICIDE.
- C. MALADJUSTMENT OF CHILDREN.
- D. CRIME.

THE LEADERS OF A-TOWN DECLARED THAT THEIR EXPERIENCES WITH THE DEPRESSION AND UNEMPLOYMENT PROVED TO THEM ONCE AGAIN THAT

- A. PEOPLE ARE INHERENTLY EVIL.
- B. DEPRESSIONS ARE THE RESULT OF THE UNSCRUPULOUS DEALINGS OF WALL STREET.
- C. PROSPERITY WAS \*JUST AROUND THE CORNER\*.
- \*D. GIVING PEOPLE SOMETHING FOR NOTHING INEVITABLE DEMORALIZES THEIR CHARACTER.

THE COMMUNITY, B-VILLE, WAS SITUATED

- A. 100 MILES FROM A-TOWN.
- B. NEXT TO A LARGE METROPOLITAN AREA.
- C. 8 MILES FROM A-TOWN.
- \*D. IN AN ISOLATED, OUT OF THE WAY PLACE.

B-VILLE'S PLAN FOR DEALING WITH THE UNEMPLOYED WAS SUGGESTED BY

- A. ONE OF THE UNEMPLOYED.
- \*B. ONE OF THE ALDERMEN.
- C. A NEWSPAPER WRITER.
- D. A SOCIAL WORKER.

B-VILLE'S PLAN STATED THAT \*THE WORK\* THAT THE PRESENTLY UNEMPLOYED PEOPLE HAD DONE IN THE PAST COULD BE REGARDED AS

- A. A STRAIGHT BUSINESS PROPOSITION.
- B. AN INSURANCE CLAIM.

- A. PUBLIC FLOGGINGS FOR THOSE ON RELIEF FOR MORE THAN THREE MONTHS.
- \*B. THE MORAL DISAPPROVAL OF THE COMMUNITY SHOULD BE TURNED AGAINST THE UNEMPLOYED.
- C. THE UNEMPLOYED ADULTS SHOULD BE DENIED THE VOTE.
- D. THE NAMES OF THE UNEMPLOYED SHOULD BE PUBLISHED AT REGULAR INTERVALS IN THE NEWSPAPERS.

THE CITY FATHERS OF A-TOWN HAD ENOUGH FAITH IN HUMAN NATURE TO EXPECT THAT THE RECIPIENTS OF THE MONEY WOULD BE

2236

- A. AMUSED.
- B. SORRY.
- C. PUNISHED.
- \*D. GRATEFUL.

IN REALITY WHEN A-TOWN'S PLAN WAS PUT INTO OPERATION, THE CITY FATHERS FOUND THE UNEMPLOYED TO BE

2237

- A. APPRECIATIVE.
- \*B. RESENTFUL.
- C. INDIFFERENT.
- D. MORALLY IMPROVED.

THE OFFICIALS OF A-TOWN WHO WERE IN CHARGE OF CHECKING UP ON THE UNEMPLOYED WERE CALLED

2238

- A. CLAIM ADJUSTERS.
- B. PUBLIC CHARGES.
- \*C. RELIEF INVESTIGATORS.
- D. POLICY HOLDERS.

ALL OF THE FOLLOWING WERE CONSEQUENCES OF A-TOWN'S UNEMPLOYMENT \*EXCEPT\*

2239

- \*A. STARVATION.
- B. SUICIDE.
- C. MALADJUSTMENT OF CHILDREN.
- D. CRIME.

THE LEADERS OF A-TOWN DECLARED THAT THEIR EXPERIENCES WITH THE DEPRESSION AND UNEMPLOYMENT PROVED TO THEM ONCE AGAIN THAT

2240

- A. PEOPLE ARE INHERENTLY EVIL.
- B. DEPRESSIONS ARE THE RESULT OF THE UNSCRUPULOUS DEALINGS OF WALL STREET.
- C. PROSPERITY WAS \*JUST AROUND THE CORNER\*.
- \*D. GIVING PEOPLE SOMETHING FOR NOTHING INEVITABLE DEMORALIZES THEIR CHARACTER.

THE COMMUNITY, B-VILLE, WAS SITUATED

2241

- A. 100 MILES FROM A-TOWN.
- B. NEXT TO A LARGE METROPOLITAN AREA.
- C. 8 MILES FROM A-TOWN.
- \*D. IN AN ISOLATED, OUT OF THE WAY PLACE.

B-VILLE'S PLAN FOR DEALING WITH THE UNEMPLOYED WAS SUGGESTED BY

2242

- A. ONE OF THE UNEMPLOYED.
- \*B. ONE OF THE ALDERMEN.
- C. A NEWSPAPER WRITER.
- D. A SOCIAL WORKER.

B-VILLE'S PLAN STATED THAT \*THE WORK\* THAT THE PRESENTLY UNEMPLOYED PEOPLE HAD DONE IN THE PAST COULD BE REGARDED AS

2243

- A. A STRAIGHT BUSINESS PROPOSITION.
- B. AN INSURANCE CLAIM.



- \*C. A PREMIUM.
- D. A DEPOSIT.

H-VILLE'S PLAN STATED THAT THE MONEY THAT WAS GIVEN TO THE UNEMPLOYED COULD BE REGARDED AS

2244

- A. A DOLAR HAND-OUT.
- B. RELIEF.
- C. CHARITY.
- \*D. INSURANCE CLAIMS.

THE MAN WHO ORIGINATED H-VILLE'S PLAN STATED THAT UNEMPLOYMENT

2245

- \*A. HITS UNEXPECTEDLY IN MODERN SOCIETY IRRESPECTIVE OF THE VICTIMS MERITS.
- B. WAS A CALCULATED SCHEME ON THE PART OF UNSCRUPULOUS WALL STREET BROKERS.
- C. WAS VERY DIFFERENT FROM SUCH CATASTROPHES AS SICKNESS, FIRE, TORNADO, OR DEATH.
- D. WAS REALLY THE FAULT OF THE CITY FATHERS AND THAT THEY WERE RESPONSIBLE FOR RESOLVING THE PROBLEMS.

IN H-VILLE THE PEOPLE WHO LOOKED INTO THE PROBLEMS OF THE UNEMPLOYED WERE CALLED

2246

- \*A. CLAIM ADJUSTERS.
- B. POLICY HOLDERS.
- C. RELIEF INVESTIGATORS.
- D. SNOOPERS.

THE MAJOR DIFFERENCE BETWEEN THE TWO TOWNS METHODS USED TO GATHER INFORMATION WAS THAT

2247

- A. IN H-VILLE THEY TRIED TO TEACH A MORAL LESSON.
- \*B. IN H-VILLE, THEY TREATED IT AS A SIMPLE BUSINESS TRANSACTION.
- C. IN A-TOWN THEY TREATED THE UNEMPLOYED WITH COURTESY.
- D. IN A-TOWN THEY FELT THE UNEMPLOYED REALLY DESERVED THE MONEY.

H-VILLE'S PLAN \*WAS DIFFERENT\* FROM A-TOWN'S IN ALL OF THE FOLLOWING WAYS \*EXCEPT\*:

2248

- A. H-VILLE'S PLAN RECEIVED PUBLICITY IN A LARGE, LIBERAL NEWSPAPER.
- B. H-VILLE HELD A PUBLIC CEREMONY FOR HANDING OUT THE FIRST CHECKS.
- C. H-VILLE'S PLAN RESULTED IN GOOD WILL BETWEEN THE EMPLOYED AND UNEMPLOYED.
- \*D. H-VILLE'S PLAN PAID 300 DOLLARS PER MONTH TO UNEMPLOYED FAMILIES.

THE ADVERTISING MAN WAS KNOWN AMONG HIS FRIENDS AS

2249

- \*A. A REALISTIC THINKER.
- B. A SCHEMING, MANIPULATOR OF PEOPLE.
- C. A HUMANE, SOCIALLY RESPONSIBLE CITIZEN.
- D. A FOOL.

THE SOCIAL WORKER BELIEVED THAT H-VILLE'S PLAN WAS REALLY

2250

- A. RELIEF.
- B. WELFARE.
- \*C. INSURANCE.
- D. UNEMPLOYMENT COMPENSATION.

THE ADVERTISING MAN BELIEVED THAT H-VILLE'S PLAN WAS REALLY

2251

- \*A. RELIEF.

- P. WELFARE.
- C. INSURANCE.
- D. UNEMPLOYMENT COMPENSATION.

THE DISCUSSION BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER

2252

- A. ENDS IN A COMPROMISE SOLUTION.
- B. IS RESOLVED BY THE ADVERTISING MAN CONVINCING THE SOCIAL WORKER THAT HE IS WRONG.
- C. IS RESOLVED BY THE SOCIAL WORKER CONVINCING THE ADVERTISING MAN THAT HE IS WRONG.
- \*D. ENDS UP IN NAME-CALLING.

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THE STUDENT WILL INTERPRET HAYAKAWA'S SEMANTIC PARABLE \*THE STORY OF A-TOWN AND B-VILLE\* ACCORDING TO THE SEMANTIC PRINCIPLES DISCUSSED IN \*LANGUAGE IN THOUGHT AND ACTION\* BY SELECTING THE BEST EXPLANATION OF THE PROBLEMS. %10

0570

DIRECTIONS-- SELECT THE STATEMENT THAT CORRECTLY ANSWERS THE QUESTION.

0100

WHICH ONE OF THE FOLLOWING STATEMENTS IS THE BEST EXPLANATION OF \*THE STORY OF A-TOWN AND B-VILLE,\* ACCORDING TO THE SEMANTIC PRINCIPLES DISCUSSED BY HAYAKAWA.

2253

\*A. SINCE NO TWO THINGS ARE EVER EXACTLY ALIKE, A-TOWN AND B-VILLE MUST BE CONSIDERED AS TWO DIFFERENT COMMUNITIES EVEN THOUGH THEY SHARE SOME SUPERFICIAL SIMILARITIES. THE PEOPLE IN A-TOWN WERE CONDITIONED BY PAST EXPERIENCE \*TO BELIEVE THAT THERE IS ALWAYS ENOUGH WORK FOR EVERYONE, IF YOU ONLY LOOK FOR IT HARD ENOUGH.\* AS A CONSEQUENCE, WHEN THE DEPRESSION HIT, THEY RELIED ON PAST EXPERIENCE AND KNOWLEDGE TO HANDLE THIS NEW SITUATION. SINCE THERE HAD ALWAYS BEEN ENOUGH WORK IN THE PAST, THE CITY FATHERS, CONSCIOUSLY OR NOT, FELT SUPERIOR TOWARD AND CONTEMPTUOUS OF THOSE CITIZENS WHO WERE NOW UNEMPLOYED. THE CITY FATHERS' ATTITUDES DICTATED THEIR CHOICE OF WORDS. BUT THE WORDS THEMSELVES WERE INCIDENTAL TO THE EFFECT OF THE ACTIONS AND ATTITUDES OF THE EMPLOYED. EVEN IF THE PEOPLE OF A-TOWN HAD USED B-VILLE'S TERMINOLOGY, THERE WOULD PROBABLY HAVE BEEN NO CHANGE IN THE OUTCOME UNLESS THERE HAD ALSO BEEN A CORRESPONDING CHANGE IN ATTITUDE. SINCE THE PEOPLE OF B-VILLE BELIEVED THAT THE UNEMPLOYED ACTUALLY DESERVED THE MONEY, THEIR ATTITUDE AND BEHAVIOR TOWARD THEM PRODUCED AN ENTIRELY DIFFERENT RESULT.

B. \*THE STORY OF A-TOWN AND B-VILLE\* IS AN EXCELLENT EXAMPLE OF THE POWER OF CONNOTATION. IN A-TOWN THE CITY FATHERS, THOUGH OF THE VERY BEST INTENTIONS, UNFORTUNATELY SELECTED A WORD THAT PRODUCED \*SUICIDE, PERSONAL QUARRELS, UNHAPPY HOMES, THE WEAKENING OF SOCIAL ORGANIZATIONS, THE MALADJUSTMENT OF CHILDREN, AND, FINALLY, CRIME.\* ALL OF THESE CONSEQUENCES COULD PROBABLY HAVE BEEN AVOIDED IF THE CITY FATHERS OF A-TOWN WOULD HAVE HAD AN ALDERMAN LIKE B-VILLE'S WHO KNEW THE EFFECT OF POSITIVE AND NEGATIVE CONNOTATION. NO ONE WOULD OBJECT TO HAVING A \*CLAIM ADJUSTER\* IN HIS HOME, BUT FEW PEOPLE WOULD FEEL COMFORTABLE IN THE PRESENCE OF A \*RELIEF INVESTIGATOR.\* THE UNEMPLOYED OF B-VILLE ILLUSTRATE THE FACT THAT PEOPLE WILL REACT FAVORABLY TO WORDS WITH POSITIVE CONNOTATIONS. THE DISAGREEMENT BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER IS REALLY DUE TO THEIR

FAILURE TO SERIOUSLY CONSIDER THE POWER OF CONNOTATION.

C. \*THE STORY OF A-TOWN AND B-VILLE\* CLEARLY INDICATED HOW MUCH CHANCE GOVERNS OUR LIVES. WHILE LANGUAGE MAY BE USED AS A HELPFUL TOOL OR WEAPON, ITS USEFULNESS IS ALMOST ALWAYS GOVERNED BY \*FATE, CHANCE, AND CIRCUMSTANCE.\* IN SPITE OF THE GOOD INTENTIONS OF THE CITY FATHERS OF A-TOWN, THEIR UNEMPLOYED CITIZENS SIMPLY DID NOT HAVE THE MORAL CHARACTER TO REACT POSITIVELY TO THE RELIEF WHICH THEY WERE LUCKY ENOUGH TO RECEIVE. THE FACT THAT EXACTLY OPPOSITE RESULTS IN B-VILLE TO THE VERY SAME SITUATION SUPPORTS THE IDEA OF CHANCE. IT WAS PURELY LUCK THAT A NEWSPAPER ARTICLE WAS PRINTED TO EXAGGERATE THE EVENTS IN B-VILLE. IT WAS ALSO MERE COINCIDENCE THAT THE GOVERNOR CHOSE TO COME TO B-VILLE \*TO HOLSTER HIS NOT-TOO-ENTHUSIASTIC SUPPORT IN THAT LOCALITY.\* THE ARGUMENT BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER IS A DEAD-END SITUATION SINCE NEITHER RECOGNIZES THE VARIABLE OF CHANCE.

D. BOTH THE ADVERTISING MAN AND THE SOCIAL WORKER MAKE ERRORS IN JUDGMENT. JUST AS A-TOWN AND B-VILLE NEVER GET TOGETHER TO RESOLVE THEIR COMMON PROBLEMS, SO NEITHER WILL THE ADVERTISING MAN AND THE SOCIAL WORKER AS LONG AS THEY REFUSE TO COMPROMISE. FOR THEM TO STICK TO THEIR ARGUMENTS THAT \*RELIEF IS RELIEF\* OR \*INSURANCE IS INSURANCE\* IS FUTILE. NEITHER APPARENTLY WILL GIVE IN TO THE OTHER. SO OBVIOUSLY THE ONLY THING FOR THEM TO DO IS TO AGREE UPON A TERM WITHOUT POSITIVE OR NEGATIVE CONNOTATIONS SUCH AS \*UNEMPLOYMENT COMPENSATION.\* ONLY THEN WILL BOTH MEN REALIZE THAT THEY WERE REALLY ARGUING ABOUT DIFFERENT NAMES FOR THE SAME THING. THEIR ARGUMENT IS TYPICAL OF THE SEMANTIC PROBLEMS THAT BESETS MANKIND EVERY DAY. ONLY WHEN MAN BEGINS TO USE LANGUAGE AS A TOOL INSTEAD OF A WEAPON WILL WE SOLVE OUR SOCIAL PROBLEMS.

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STUDENTS SHOW ABILITY TO COMPREHEND BASIC SEMANTIC PRINCIPLES IN HAYAKAWA'S SEMANTIC PARABLE, \*THE STORY OF A-TOWN AND B-VILLE,\* BY CORRECTLY ANSWERING QUESTIONS. %67

0571

DIRECTIONS-- SELECT THE BEST COMPLETION.

0189

THE PEOPLE OF A-TOWN WERE PRIMARILY CONTROLLED IN THEIR BEHAVIOR BY

2254

- A. THE FEDERAL GOVERNMENT.
- \*B. THEIR PRIOR EXPERIENCES WITH WORK AND UNEMPLOYMENT.
- C. THE WORD \*RELIEF.\*
- D. SOUND-THINKING BUSINESSMEN.

THE CITY FATHERS OF A-TOWN PROBABLY CHOSE THE WORD \*RELIEF\* BECAUSE

2255

- A. IT CARRIES A MORE POSITIVE CONNOTATION THAT \*UNEMPLOYMENT COMPENSATION.\*
- B. IT CARRIES A MORE NEGATIVE CONNOTATION THAT \*DOLE.\*
- \*C. IT CONVEYED THEIR ATTITUDE THAT THE UNEMPLOYED REALLY DID NOT DESERVE THE MONEY.
- D. THEY WANTED TO TRICK THE UNEMPLOYED INTO THINKING THEY WERE GETTING \*SOMETHING FOR NOTHING.\*

THE RESULTS OF A-TOWN'S PLAN WERE CAUSED PRIMARILY BY THE FACT THAT

2256

- A. IF YOU GIVE PEOPLE \*SOMETHING FOR NOTHING\*
- A. IF YOU GIVE PEOPLE \*SOMETHING FOR NOTHING,\* IT INEVITABLY DEMORALIZES THEIR CHARACTER.
- B. THE UNEMPLOYED WERE NOT GIVEN ENOUGH MONEY TO LIVE ON.
- C. THE UNEMPLOYED WERE NOT LOOKING HARD ENOUGH FOR WORK.
- \*D. THE EMPLOYED PEOPLE BELIEVED THAT THE UNEMPLOYED DID NOT REALLY DESERVE THE MONEY.

ONE OF THE MOST SIGNIFICANT REASONS FOR THE DIFFERENT RESULTS IN THE TWO TOWNS WAS THAT

2257

- A. B-VILLE GAVE THE UNEMPLOYED MORE MONEY THAN A-TOWN.
- B. B-VILLE USED BETTER NAMES THAN A-TOWN.
- \*C. B-VILLE DID NOT RELY ON OLD SOLUTIONS TO NEW SITUATIONS.
- D. B-VILLE'S UNEMPLOYED WERE OF HIGHER MORAL CHARACTER FROM THE BEGINNING.

THE SUCCESS OF B-VILLE'S PLAN CAN LARGELY BE ATTRIBUTED TO THE FACT THAT

2258

- \*A. B-VILLE'S CITIZENS REALLY BELIEVED THE UNEMPLOYED ACTUALLY DESERVED THE MONEY.
- B. B-VILLE WAS SITUATED NEAR A LARGE METROPOLITAN AREA.
- C. B-VILLE UTILIZED GOOD PROMOTIONAL WORK TO MAKE PEOPLE THINK RELIEF WAS INSURANCE.
- D. THEY WERE LUCKY ENOUGH TO GET PUBLICITY IN A LARGE METROPOLITAN NEWSPAPER.

THE ARGUMENT BETWEEN THE ADVERTISING MAN AND THE SOCIAL WORKER WAS LARGELY DUE TO

2259

- A. THE FAILURE OF THE ADVERTISING MAN TO SEE THAT THE SOCIAL WORKER WAS RIGHT.
- B. THE FAILURE OF THE SOCIAL WORKER TO SEE THAT THE ADVERTISING MAN WAS RIGHT.
- C. THE FAILURE OF BOTH TO SEE THAT THEY WERE ONLY ARGUING ABOUT DIFFERENT NAMES FOR THE SAME THING.
- \*D. THE FAILURE OF BOTH TO SEE THAT THEIR PERSONAL ATTITUDES TOWARD GIVING MONEY TO UNEMPLOYED PEOPLE WERE VERY DIFFERENT.

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THE STUDENT KNOWS THAT WORD MEANING COMES FROM AGREEMENT BY SELECTING THE CORRECT RESPONSE FROM A CHOICE OF ALTERNATIVES. #40

0367

DIRECTIONS - SELECT THE BEST COMPLETION.

1

\*ANY\* WORD MEANS WHAT IT DOES BECAUSE OF

- A. THE STRUCTURE OF THE WORD.
- B. WHAT AUTHORITIES SAY.
- C. WHAT THE REFERENT IS.
- \*D. THE AGREEMENT OF THOSE WHO USE IT.
- E. WHAT THE DICTIONARY SAYS.

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SELECT THE \*BEST COMPLETION\* OF THE PHRASE, ALL WORDS HAVE .... ALL WORDS HAVE

- A. ONLY ONE MEANING.
- B. ONLY ONE NECESSARY MEANING.
- C. ONLY TWO MEANINGS.
- \*D. AN INFINITE NUMBER OF MEANINGS.

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OF THE FOLLOWING STATEMENTS, THE \*ONLY\* ONE THAT IS \*TRUE\* IS

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- A. A WORD MUST HAVE A REFERENT.
- B. ALL WORDS HAVE REFERENTS.
- \*C. WORDS MAY OR MAY NOT HAVE REFERENTS.
- D. NO WORD HAS A REFERENT.

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#### WORD MEANINGS

- \*A. CHANGE CONSTANTLY.
- B. NEVER CHANGE.
- C. CHANGE SLOWLY.
- D. SOMETIMES CHANGE.

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THE STUDENT KNOWS THE DEFINITION OF REFERENT BY COMPLETING THE  
DEFINITION. %1

0368

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE WORD \*REFERENT\* IS DEFINED AS

- A. WORDS WHICH SURROUND THE WORD UNDER CONSIDERATION.
- B. OBJECTS ASSOCIATED WITH WORDS.
- \*C. THE OBJECT WHICH THE WORD REPRESENTS.
- D. THE ATTITUDE WHICH THE WORD REFERS TO.
- E. THE CONTEXT IN WHICH THE WORD EXISTS.

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THE STUDENT KNOWS THE SEMANTIC DEFINITION OF THE WORD \*CONTEXT\*  
BY COMPLETING THE DEFINITION. %1

0369

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE SEMANTIC DEFINITION OF THE WORD \*CONTEXT\* IS

- A. THE VERBAL SURROUNDINGS OF A WORD.
- B. THE PHYSICAL SURROUNDINGS OF A WORD.
- C. THE PSYCHOLOGICAL ASSOCIATIONS OF A WORD.
- \*D. ALL FACTORS ASSOCIATED WITH THE SPECIFIC USE OF A WORD.
- E. THE INTENTION OF THE SPEAKER.

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THE STUDENT KNOWS THE DEFINITIONS OF VERRAL CONTEXT, PHYSICAL  
CONTEXT, AND PSYCHOLOGICAL CONTEXT BY COMPLETING DEFINITIONS. %3

0370

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE PHRASE \*VERBAL CONTEXT\* IS DEFINED AS THE

- A. STRUCTURES OF THE LANGUAGE.
- \*B. LANGUAGE ASSOCIATED WITH THE WORD UNDER CONSIDERATION.
- C. SITUATION IN WHICH THE WORD IS USED.
- D. MENTAL ASSOCIATIONS OF THE COMMUNICATORS.
- E. CONDITION OF THE EXTENSIONAL ENVIRONMENT ASSOCIATED WITH THE WORD.

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THE PHRASE \*PHYSICAL CONTEXT\* IS DEFINED AS THE

- A. STRUCTURE OF THE LANGUAGE.
- B. LANGUAGE ASSOCIATED WITH THE WORD UNDER CONSIDERATION.
- C. SITUATION IN WHICH THE WORD IS USED.

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- D. MENTAL ASSOCIATIONS OF THE COMMUNICATORS.
- \*F. CONDITIONS OF THE EXTENSIONAL ENVIRONMENT ASSOCIATED WITH THE WORD.

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THE PHRASE \*PSYCHOLOGICAL CONTEXT\* IS DEFINED AS THE

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- A. STRUCTURE OF THE LANGUAGE.
- B. LANGUAGE ASSOCIATED WITH THE WORD UNDER CONSIDERATION.
- C. SITUATION IN WHICH THE WORD IS USED.
- \*D. MENTAL ASSOCIATIONS OF THE COMMUNICATORS.
- E. CONDITION OF THE EXTENSIONAL ENVIRONMENT ASSOCIATED WITH THE WORD.

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THE STUDENT SHOWS KNOWLEDGE OF THE DEFINITION OF DIRECTIVE BY COMPLETING A DEFINITION. %10

0384

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE WORD \*DIRECTIVE\* MEANS A STATEMENT

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- A. ACCUSING SOMEONE OF A PAST ERROR.
- B. EXHORTING SOMEONE TO MAINTAIN HIS CURRENT BEHAVIOR.
- C. ABOUT THE FUTURE BEHAVIOR OF A NATIONAL ECONOMY.
- \*D. PROMISING A REWARD OR PUNISHMENT FOR FUTURE BEHAVIOR.

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THE STUDENT, BY RECOGNIZING \*CHARACTERISTICS\* AND \*EXAMPLES\* OF DIRECTIVES, WILL SHOW COMPREHENSION OF DIRECTIVES. %50

0384

DIRECTIONS - SELECT THE BEST COMPLETION.

1

MOST DIRECTIVES HAVE ..... AND ..... SANCTIONS.

4100994

- A. WRONG, RIGHT
- B. TRUE, FALSE
- \*C. VERBAL, BEHAVIORAL
- D. RELEVANT, IRRELEVANT

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\*ALTHOUGH AN INDIVIDUAL MAY NOT BE AWARE\* OF SPECIFIC SANCTIONS, SANCTIONS ARE, BY DEFINITION,

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- A. IMPLICIT.
- \*B. EXPLICIT.
- C. POWERFUL.
- D. WEAK.

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OF THE FOLLOWING, AN EXAMPLE OF A DIRECTIVE IS

4100996

- A. I LOVE MY COUNTRY.
- \*B. TOM IS MY FRIEND.
- C. BUY WHAMO SOAP.
- D. OUR HOUSE IS PURPLE.

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OF THE FOLLOWING, THE ONE WHICH IS AN EXAMPLE OF A DIRECTIVE IS

4100997

- A. AMERICA WILL BE GREAT AS LONG AS SHE MAINTAINS A POWERFUL MILITARY.
- B. ASTUTE GUM WILL PREVENT YOUR CHILD FROM HAVING MANY CAVITIES.
- \*C. BOTH A AND B.
- D. NEITHER A NOR B.

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OF THE FOLLOWING, THE ONE WHICH IS AN EXAMPLE OF A DIRECTIVE IS

- A. THIS DOG IS BROWN.
- B. THIS DOG IS BEAUTIFUL.
- C. THIS DOG IS A POODLE.
- \*D. THIS DOG SHOULD BE GROOMED.

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THE STUDENT CAN INFER AN IMPLICIT DIRECTIVE AND ANALYZE THE PROMISE AND SANCTIONS ASSOCIATED WITH THE DIRECTIVE BY READING A LETTER AND COMPLETING STATEMENTS ABOUT DIRECTIVES. %80

0385

DIRECTIONS - THE FOLLOWING PASSAGE IS PART OF A LETTER SENT TO A STUDENT WHO HAD JUST BEEN ACCEPTED AS AN UNDER-GRADUATE AT A FAMOUS UNIVERSITY. READ IT CAREFULLY CHOOSE THE BEST COMPLETIONS FOR THE STATEMENTS WHICH FOLLOW.

0049

DEAR MR. CLARK,

%10 CONGRATULATIONS ON YOUR FINE ACADEMIC RECORD, AND WELCOME TO STUDY IN THE DEPARTMENT OF ENGLISH. %20 MOST OF OUR SUCCESSFUL ENGLISH MAJORS ATTRIBUTE A SUBSTANTIAL MEASURE OF THEIR SUCCESS TO HAVING READ A GREAT NUMBER OF WHAT ARE COMMONLY CALLED CLASSICS. %30 ATTACHED IS A COPY OF A READING LIST REPRESENTATIVE OF THOSE CLASSICS.

%40 AGAIN, WELCOME TO STATE UNIVERSITY. WE LOOK FORWARD TO SEEING YOU IN SEPTEMBER.

THE DIRECTIVE OF THIS PASSAGE IS

- A. CONTAINED IN SENTENCE ONE.
- B. CONTAINED IN SENTENCE TWO.
- C. CONTAINED IN SENTENCE THREE.
- D. CONTAINED IN SENTENCE FOUR.
- \*E. IMPLIED.

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THE KEY WORD FOR DISCOVERY OF THE \*DIRECTIVE\* IS

- A. CONGRATULATIONS.
- B. ACADEMIC.
- C. ENGLISH.
- \*D. SUCCESSFUL.
- E. CLASSICS.

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THE DIRECTIVE OF THE PASSAGE IS \*BEST SUMMARIZED\* AS

- A. DO NOT COME TO COLLEGE UNTIL YOU HAVE READ MOST OF THESE BOOKS.
- B. YOU WILL NOT SUCCEED AT OUR COLLEGE UNLESS YOU READ MOST OF THESE BOOKS.
- C. YOU WILL NOT BE WELCOMED HERE IF YOU DO NOT READ MOST OF THESE BOOKS.
- D. YOUR SUCCESS IN THE ADULT WORLD DEPENDS UPON YOUR SUCCESS IN COLLEGE.
- \*E. YOU HAVE A BETTER CHANCE OF SUCCEEDING IN OUR ENGLISH DEPARTMENT BY READING THESE BOOKS.

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THE PROMISE ASSOCIATED WITH THE DIRECTIVE IS

- A. ADMISSION TO THE UNIVERSITY.
- B. GRADUATION FROM THE UNIVERSITY.
- \*C. SUCCESS IN ENGLISH CLASSES.
- D. A FULLER, RICHER LIFE.
- E. ALL OF THESE.

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THE SANCTION GIVEN THE DIRECTIVE IS \*PROBABLY\*

- A. BEHAVIORAL ONLY.
- B. EQUALLY BEHAVIORAL AND VERRAL.
- \*C. MORE VERBAL THAN BEHAVIORAL.
- D. MORE BEHAVIORAL THAN VERBAL.
- E. NONEXISTENT.

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GIVEN THE BEHAVIOR DEMANDED BY THE DIRECTIVE, THE LIKELIHOOD THAT THE PREMISE WILL BE KEPT IS

- A. ABSOLUTELY SURE.
- \*B. HIGH.
- C. LOW.
- D. ABSOLUTELY \*UN\*SURE.

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THE TWO SENTENCES WHICH SUGGEST THE DIRECTIVE \*MOST COMPLETELY\* ARE

- A. ONE AND TWO.
- \*B. TWO AND THREE.
- C. THREE AND FOUR.
- D. ONE AND FOUR.
- E. TWO AND FOUR.

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THE KEY WORDS FOR DISCOVERING THE \*BEHAVIOR\* ASKED FOR BY THE DIRECTIVE ARE

- A. FINE ACADEMIC RECORD.
- B. ATTRIBUTE...SUCCESS.
- \*C. READ...CLASSICS.
- D. ATTACHED IS A COPY.

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THE STUDENT DISTINGUISHES REDUNDANT EXPRESSIONS BY SELECTING THOSE THAT ARE NOT REDUNDANT. \*Mn

0085

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO

- A. UNITE TOGETHER
- B. FEW IN NUMBER
- \*C. BRIEF SUMMARY
- D. FINAL OUTCOME
- E. NEW INNOVATION

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WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO

- A. FUNNY JOKE
- B. SQUARE IN SHAPE
- C. CONTINUE TO REMAIN
- \*D. GRADUATE STUDENT
- E. ADEQUATE ENOUGH

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WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO

- A. FIRM CONVICTION
- B. ORIGINAL SOURCE
- \*C. ABLE ENOUGH
- D. RENEW AGAIN
- E. SWALLOW DOWN

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WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO

- A. MORE PREFERRABLE

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- \*B. KEENLY ATTENTIVE
- C. CONTROVERSIAL ISSUES
- D. CONSENSUS OF OPINION
- E. ENTIRELY EMPTY

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WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO

0085

- A. COMPLETELY FILLED
- B. NECESSARY REQUISITE
- C. SINGULARLY UNIQUE
- D. MAY POSSIBLY
- \*F. THIS NEXT YEAR

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WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO

0086

- A. COLLABORATE TOGETHER
- \*B. BRIGHT SUN
- C. ALTERNATIVE CHOICES
- D. PENETRATE INTO
- E. PAST HISTORY

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WHICH OF THE FOLLOWING EXPRESSIONS IS NOT NECESSARILY REDUNDANTO

0087

- A. IMPORTANT ESSENTIALS
- B. I REALLY BELIEVE
- C. COMPARISON SHOWING DIFFERENCES
- \*D. TRUE AMERICAN
- E. JUST RECENTLY

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THE STUDENT WILL SHOW KNOWLEDGE OF A TOPIC SENTENCE BY SELECTING THE DEFINITION FROM A CHOICE OF ALTERNATIVES. %10

0345

DIRECTIONS - SELECT THE BEST COMPLETION.

1

TOPIC SENTENCE CAN BE DEFINED AS THE SENTENCE WHICH

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- A. INTRODUCES A PARAGRAPH.
- B. CONCLUDES A PARAGRAPH.
- \*C. CONTAINS THE MAIN THOUGHT OF THE PARAGRAPH.
- D. PROVIDES THE MAJOR SUPPORT OF THE PARAGRAPH.
- E. PROVIDES TRANSITION BETWEEN PARAGRAPHS.

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THE STUDENT, BY SELECTING THAT THE SENTENCE IS THE BASIC UNIT OF COMPLETE THOUGHT IN THE ENGLISH LANGUAGE, WILL SHOW KNOWLEDGE OF SENTENCE STRUCTURE. %10

0346

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE BASIC UNIT OF COMPLETE THOUGHT IN THE ENGLISH LANGUAGE IS THE

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- A. WORD.
- B. PHRASE.
- C. CLAUSE.
- \*D. SENTENCE.
- E. PARAGRAPH.

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE BASIC TECH-

0550

NIQUES OF ESSAY WRITING BY SELECTING APPROPRIATE DEFINITIONS  
AND RECOMMENDED PROCEDURES. #60

DIRECTIONS-- SELECT THE BEST COMPLETION.

0167

AS A GENERAL \*RULE OF THUMB,\* THE AUTHOR OF AN ESSAY OF THE TYPE  
REQUIRED OF COLLEGE UNDERGRADUATES SHOULD INTRODUCE THE CENTRAL  
IDEA OF HIS ESSAY BY

2107

- A. THE BOTTOM OF THE FIRST PAGE.
- \*B. THE TIME HE HAS WRITTEN 7 TO 10% OF THE TOTAL LENGTH OF THE  
ESSAY.
- C. THE TIME HE IS HALF WAY THROUGH THE ESSAY.
- D. THE TIME HE KNOWS THE READER'S ATTENTION IS FOCUSED ON WHAT  
WRITER HAS TO SAY.

ARISTOTLE SAID, ALL WRITING MUST HAVE A BEGINNING, A MIDDLE,  
AND AN END. MOST MODERN WRITERS, WHEN REFERRING TO THIS CONCEPT  
AS IT APPLIES TO A PARAGRAPH, USE WHICH OF THE FOLLOWING SET  
OF TERMS?

2108

- A. LIKE ARISTOTLE, A BEGINNING, A MIDDLE, AND AN END.
- B. TOPIC SENTENCE, LOGICAL ORDER, END.
- \*C. TOPIC SENTENCE, DEVELOPMENT, CONCLUSION OR CLINCHER STATE-  
MENT.
- D. BEGINNING OR INTRODUCTION, LOGICAL ORDER, END.

THE QUALITY CALLED COHERENCE, AS IT APPLIES TO COMPOSITION, CAN  
BEST BE DESCRIBED AS

2109

- \*A. THAT QUALITY WHICH ALLOWS ONE THOUGHT TO FOLLOW ANOTHER IN  
A SMOOTH MANNER.
- B. THAT QUALITY WHICH CAN BE IDENTIFIED BY SINGLENESS OF  
THOUGHT.
- C. THAT QUALITY WHICH PLACES ELEMENTS OF THE WORK IN A LOGICAL  
OR SEQUENTIAL ORDER.
- D. THAT QUALITY WHICH CAN BEST IDENTIFIED AS THE \*PROPER ORDER  
OF IMPORTANCE.\*

THE TWO MOST POPULAR METHODS FOR CONCLUDING A SHORT PROSE ESSAY  
ARE

2110

- A. RECAST AND FORECAST.
- B. REVIEW AND POSTVIEW.
- C. PREVIEW AND POSTVIEW.
- \*D. RECAPITULATION AND FORECAST.

PRACTICAL CRITICISM, AS A FORM OF COMPOSITION, EMPLOYS, BASIC-  
ALLY, THREE STEPS. SELECT THE ANSWER WHICH BEST DESCRIBES THIS  
PROCESS.

2111

- \*A. A STATEMENT CONCERNING THE PURPOSE OF THE OBJECT IN QUES-  
TION, FOLLOWED BY A DETAILED ANALYSIS OF THE MUTUALLY  
EXCLUSIVE PARTS OF THE OBJECT IN QUESTION, CONCLUDED BY A  
VALUE JUDGMENT CONCERNING THE INTANGIBLE WORTH OR VALUE OF  
THE OBJECT IN QUESTION.
- B. A STATEMENT CONCERNING THE SOCIAL, ECONOMIC, OR POLITICAL  
FRAMEWORK OF THE OBJECT IN QUESTION, AN ANALYSIS OF THE  
MATERIAL SIMILAR TO THE PARTICULAR FRAMEWORK CHOSEN, AND A  
FORECAST CONCERNING THE ULTIMATE USE OF THIS PARTICULAR  
FRAMEWORK.
- C. AN ESTIMATE OF THE USE FOR THE OBJECT IN QUESTION, A  
PROGNOSIS OF THE STRENGTHS AND WEAKNESSES OF THE OBJECT IN  
QUESTION, AND A DIAGNOSIS OF THE COST OF THE OBJECT IN  
QUESTION.
- D. AN ESTIMATE CONCERNING THE MARKET FOR THE OBJECT IN QUES-



TION, A PROGNOSIS FOR THE FUTURE SALES OF THE OBJECT IN QUESTION, AND AN EXPLANATION OF THE MANUFACTURING PROCESS OF THE OBJECT IN QUESTION.

WHICH OF THE FOLLOWING IS \*NOT\* A MEANS OF ADDING COHERENCE TO WRITTEN MATERIAL.

2112

- A. EFFECTIVE USE OF PRONOUNS AND ANTECEDENTS
- B. REPEATING IDEAS AND WORDS
- \*C. USING NOUNS AT THE BEGINNING OF SENTENCES
- D. USING CONJUNCTIVE ADVERBS SUCH AS \*HOWEVER\*

\*\*\*\*\*

THE STUDENT WILL SHOW HIS ABILITY TO RECOGNIZE SENTENCE EFFECTIVENESS BY SELECTING THE BEST OF THREE WAYS TO EXPRESS THE SAME THOUGHT. #7

0551

DIRECTIONS-- SELECT THE CORRECT ANSWER FROM THE LIST OF ALTERNATIVES.

0168

WHICH SENTENCE IS MOST EFFECTIVE

2113

- A. FLYING AROUND THE ROOM, I SAW THREE BATS.
- B. FLYING AROUND THE ROOM, THREE BATS WERE SEEN BY ME.
- \*C. I SAW THREE BATS FLYING AROUND THE ROOM.

WHICH SENTENCE IS MOST EFFECTIVE

2114

- A. THE SEAT WAS LARGE, AND I SPREAD OUT MY PAPERS.
- \*B. SINCE THE SEAT WAS LARGE, I SPREAD OUT MY PAPERS.
- C. THE SEAT WAS LARGE, SO I SPREAD OUT MY PAPERS.

WHICH SENTENCE IS MOST EFFECTIVE

2115

- A. THE BOOK, WHICH WAS ON THE DESK, WAS OPEN TO THE PROPER PAGE FOR TODAY'S LESSON.
- B. OPEN TO THE PROPER PAGE FOR TODAY'S LESSON, THE BOOK WAS ON THE DESK.
- \*C. THE BOOK ON THE DESK WAS OPEN TO THE PROPER PAGE FOR TODAY'S LESSON.

WHICH SENTENCE IS MOST EFFECTIVE

2116

- A. HE ALWAYS CARRIED A BAG OF PEANUTS IN HIS BRIEFCASE WHICH HE FED TO THE ELEPHANTS.
- B. IN HIS BRIEFCASE WHICH HE FED TO THE ELEPHANTS, HE ALWAYS CARRIED A BAG OF PEANUTS.
- \*C. IN HIS BRIEFCASE, HE ALWAYS CARRIED A BAG OF PEANUTS WHICH HE FED TO THE ELEPHANTS.

WHICH SENTENCE IS MOST EFFECTIVE

2117

- A. COMING IN ON THE BUS, THE SCHOOL CAN BE SEEN ON THE LEFT.
- \*B. COMING IN ON THE BUS, ONE CAN SEE THE SCHOOL IF HE LOOKS TO HIS LEFT.
- C. THE SCHOOL CAN BE SEEN ON THE LEFT COMING IN ON THE BUS.

WHICH SENTENCE IS MOST EFFECTIVE

2118

- A. YOU TURN THE LIGHTS ON WHEN IT IS DARK OUTSIDE.
- B. WHEN YOU TURN THE LIGHTS ON, IT IS DARK OUTSIDE.
- \*C. WHEN IT IS DARK OUTSIDE, YOU TURN THE LIGHTS ON.

WHICH SENTENCE IS MOST EFFECTIVE

2119

- A. IT IS RAINING OUT, AND IT IS WET, TOO.

C. ALTHOUGH IT IS WET OUT, IT IS RAINING, TOO.

\*\*\*\*\*

THE STUDENT, BY ARRANGING SCRAMBLED SENTENCES INTO THE LOGICAL ORDER OF A PARAGRAPH, WILL SHOW KNOWLEDGE OF PARAGRAPH DEVELOPMENT AND ORGANIZATION. %6n

0397

DIRECTIONS - THE FOLLOWING SENTENCES ARE \*NOT\* IN LOGICAL ORDER. READ THEM AND ARRANGE THEM SO THAT THEY CONSTITUTE A PARAGRAPH. JOT DOWN THE CORRECT ARRANGEMENT BEFORE ANSWERING THE QUESTIONS.

0059

P. MATTER MAY BE THOUGHT OF AS WHAT THE PASSAGE IS ABOUT.

Q. SIMILARLY THE CASUAL OBSERVER OF THE LANGUAGE DOES NOT DISTINGUISH BETWEEN MATTER AND MEANING.

R. MEANING, HOWEVER, INCLUDES NOT ONLY WHAT THE PASSAGE IS, BUT WHY IT IS.

S. MOST PEOPLE ARE UNAWARE OF HOW INTIMATELY THE STYLE OF A PROSE PASSAGE IS BOUND UP WITH THE CONTENT.

T. GIVEN THESE DEFINITIONS, ONE IS TEMPTED TO CONCLUDE THAT THE CREATION OF MEANING IS THE RESULT OF ADDING STYLE TO SUBJECT MATTER, BUT SUCH A CONCLUSION IS ONLY SUPERFICIALLY TRUE.

THE FIRST SENTENCE OF THE PARAGRAPH IS SENTENCE

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- C  
A. P.  
B. Q.  
C. R.  
\*D. S.  
E. T.

THE SENTENCE WHICH FOLLOWS SENTENCE P IS

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- A. Q.  
\*B. R.  
C. S.  
D. T.  
E. NONE. P IS THE LAST SENTENCE.

THE SENTENCE WHICH FOLLOWS SENTENCE Q IS

4101105  
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- \*A. P.  
B. R.  
C. S.  
D. T.  
E. NONE. Q IS THE LAST SENTENCE.

THE SENTENCE WHICH FOLLOWS SENTENCE R IS

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- A. P.  
B. Q.  
C. S.  
\*D. T.  
E. NONE. R IS THE LAST SENTENCE.

THE SENTENCE FOLLOWING SENTENCE S IS

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- A. P.  
\*B. Q.  
C. R.

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4101107 c.

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|     |                                     |         |
|-----|-------------------------------------|---------|
| 2.  | *A. DEMOCRACY                       | 4101110 |
|     | B. DEMOCRICY                        | 4101110 |
|     | C. DEMOCRECY                        | 4101110 |
|     | D. DEMOCRASY                        | 4101110 |
|     | *E. LEAVE AS IS                     | 4101110 |
| 3.  | A. ABOLITION                        | 4101111 |
|     | B. ABOLITING                        | 4101111 |
|     | C. ABOLISHING                       | 4101111 |
|     | D. DESTRUCTION                      | 4101111 |
|     | *E. LEAVE AS IS                     | 4101111 |
| 4.  | A. ELECTORIAL COLLEGE               | 4101112 |
|     | B. ELECTORIAL COLLEGE %CAPITALIZED% | 4101112 |
|     | *C. ELECTORAL COLLEGE               | 4101112 |
|     | D. ELECTORAL COLLEGE %CAPITALIZED%  | 4101112 |
|     | E. LEAVE AS IS                      | 4101112 |
| 5.  | A. YET                              | 4101113 |
|     | B. STILL                            | 4101113 |
|     | C. SINCE                            | 4101113 |
|     | *D. BUT                             | 4101113 |
|     | E. LEAVE AS IS                      | 4101113 |
| 6.  | A. FALLARLE                         | 4101114 |
|     | B. FALARLE                          | 4101114 |
|     | C. FALLERLE                         | 4101114 |
|     | *D. FALLIRLE                        | 4101114 |
|     | E. LEAVE AS IS                      | 4101114 |
| 7.  | A. PRESIDENTAIL                     | 4101115 |
|     | B. PRESIDENTAL                      | 4101115 |
|     | C. PRFIDENTIL                       | 4101115 |
|     | D. PRESIDENTALL                     | 4101115 |
|     | *E. LEAVE AS IS                     | 4101115 |
| 8.  | A. CONTESTING                       | 4101116 |
|     | B. CONTEST %CAPITALIZED%            | 4101116 |
|     | C. BATTLE                           | 4101116 |
|     | D. ELECTION                         | 4101116 |
|     | *E. LEAVE AS IS                     | 4101116 |
| 9.  | A. CANIDATE %CAPITALIZED%           | 4101117 |
|     | B. CANTIDATE                        | 4101117 |
|     | *C. CANDIDATE                       | 4101117 |
|     | D. NOMINE                           | 4101117 |
|     | E. LEAVE AS IS                      | 4101117 |
| 10. | A. TO                               | 4101118 |
|     | *B. OF                              | 4101118 |
|     | C. ABOUT                            | 4101118 |
|     | D. IN                               | 4101118 |

F. LEAVE AS IS

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1.

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- A. HOUSE OF REPRESENTATIVES
- B. HOUSE OF REPRESENTITIVES
- C. HOUSE OF REPERSENTATIVES
- D. HOUSE OF REPERESENATIVES
- \*F. LEAVE AS IS

2.

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- A. , MOST
- B. , ALMOST
- C. , ALMOST
- \*D. , MOST
- F. LEAVE AS IS

3.

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- A. HOUSE OF REPERESENATIVES
- B. HOUSE OF REPRESENTATIVES
- C. HOUSE OF REPRESENTATIVES
- D. PRESIDENT
- \*F. LEAVE AS IS

4.

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- \*A. NOMINEES
- B. NOMENFES
- C. NOMANFES
- D. CANIDATES
- F. LEAVE AS IS

5.

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- A. , OMIT AND
- \*B. SEMI-COLON
- C. ,
- D. COLON
- F. LEAVE AS IS

6.

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- A. PEOPLES,LS
- B. PEOPLES,
- C. PEOPLES,S
- \*D. PEOPLE,S
- F. LEAVE AS IS

7.

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- A. OMIT COMMA
- B. THEM
- \*C. THIS WEAKNESS
- D. THAT,
- F. LEAVE AS IS

8.

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- A. ELECTARS
- B. ELFACTERS
- C. THE MEMBERS OF THE BODY
- \*D. ELFACTORS
- F. LEAVE AS IS

9.

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- A. RECIEVES
- B. GETS



- C. OBTAINS
- D. WINS
- \*F. LEAVE AS IS

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20.

- A. VOTES
- B. VOTES CAST
- C. VOTES WHICH ARE CAST
- D. POPULAR VOTE
- \*F. LEAVE AS IS

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21.

- A. HIS
- B. THERE
- C. THEY,RE
- D. THE
- \*E. LEAVE AS IS

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22.

- A. NOW THE TIME IS
- \*B. , IT IS TIME
- C. , NOW IS THE TIME
- D. NOW IS THE TIME
- E. LEAVE AS IS

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23.

- A. HE
- B. THEY
- C. IT
- D. WE
- \*E. LEAVE AS IS

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24.

- A. THERE
- B. HIS
- C. ITS
- D. THEIR
- \*E. LEAVE AS IS

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25.

- \*A. .
- B. DASH %AND COMPLETE THE THOUGHT
- C. , %AND COMPLETE THE THOUGHT
- D. SEMI-COLON %AND ADD A CLAUSE
- E. LEAVE AS IS

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SENTENCE I IS A ..... TOPIC SENTENCE BECAUSE .....

- \*A. GOOD...IT GRIPS THE READER WITH A CALL TO SPECIFICATION.
- B. GOOD...IT DOES NOT RESORT TO EMOTIONAL APPEAL.
- C. BAD...IT IS EMOTIONAL.
- D. BAD...SPECIFIC METHODS ARE NOT SUGGESTED.

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THE PHRASE THAT MAKES SENTENCE I- SOMEWHAT OF AN EXAGGERATION IS

- \*A. ONLY HOPE.
- B. SURVIVAL OF DEMOCRACY.
- C. ABOLISHMENT.
- D. ELECTORIAL COLLEGE.

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THE MENTIONING OF \*THE FOUNDING FATHERS\* IN SENTENCE II HAS THE EFFECT OF

- A. APPEALING TO CONVENTIONAL AMERICAN PATRIOTISM.

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- B. INTRODUCING AN IRRELEVANT ISSUE INTO THE PASSAGE. 4101136
- \*C. INCREASING THE ARGUMENTATIVE TONE OF THE PASSAGE. 4101136
- D. ALL OF THESE. 4101136

- THE POETIC DEVICE USED IN SENTENCE II IS 4101137
- \*A. ALLITERATION. 4101137
  - B. ONOMATOPOEIA. 4101137
  - C. SIMILE. 4101137
  - D. METAPHOR. 4101137
  - E. ASSONANCE. 4101137

- SENTENCES III AND IV 4101138
- A. INTRODUCE IRRELEVANT MATERIAL. 4101138
  - \*B. OFFER PARTICULAR SUPPORT. 4101138
  - C. CONTRADICT THE ARGUMENT. 4101138
  - D. BEG THE QUESTION. 4101138

- WHAT RELATIONSHIP DOES SENTENCE V BEAR TO SENTENCES III AND IV? 4101139
- A. CONTRADICTS THEM 4101139
  - \*B. CONTINUES THE SUPPORT 4101139
  - C. MAKES A NEW ASSERTION 4101139
  - D. DEFINES THE LIMIT OF THE ARGUMENT. 4101139

- SENTENCE VI RESTATES, IN A SLIGHTLY MODIFIED FORM, SENTENCE 4101140
- \*A. I. 4101140
  - B. II. 4101140
  - C. III. 4101140
  - D. IV. 4101140
  - E. V. 4101140

- LOGICALLY, THE MOST QUESTIONABLE PART OF SENTENCE VI IS 4101141
- A. \*FOR THESE AND OTHER REASONS\* 4101141
  - \*B. \*AND OTHER REASONS\* 4101141
  - C. \*IT IS TIME\* 4101141
  - D. \*FOR AMERICA TO CHANGE\* 4101141
  - E. \*THE WAY SHE SELECTS HER PRESIDENT.\* 4101141

- THIS PASSAGE IS ..... ORGANIZED. 4101142
- A. INDUCTIVELY 4101142
  - \*B. DEDUCTIVELY 4101142
  - C. SPATIALLY 4101142
  - D. CHRONOLOGICALLY 4101142

- THE MOST GLARING LOGICAL WEAKNESS OF THIS PASSAGE IS 4101143
- A. THE FALSE STATEMENTS OF FACT. 4101143
  - \*B. THE INCOMPLETENESS. 4101143
  - C. THE ASSUMPTION OF CAUSALITY. 4101143
  - D. THE \*POST-HOC\*, \*ERGO PROPTER HOC\* ERRORS. 4101143

\*\*\*\*\*

THE STUDENT WILL ANALYZE AN AUTHOR'S TONE & HIS ATTITUDE TOWARD HIS 0435  
 SUBJECT BY IDENTIFYING THE IMPLIED ATTITUDES IN SENTENCES  
 SELECTED FROM A SPECIMEN AFTER THE STUDENT HAS READ, BUT NOT  
 DISCUSSED, THE ESSAY \*GOOD AND BAD LANGUAGE\* BY STEPHEN  
 LEACOCK. %3n

DIRECTIONS - MARK THE LETTER ON THE ANSWER SHEET FOR THE CORRECT  
 COMPLETION OF THE STATEMENT FOLLOWING EACH QUOTED  
 SENTENCE FROM THE ESSAY \*GOOD AND BAD LANGUAGE\* BY

0065

STEPHEN LEACOCK.

4101333

\*A LOT OF ENGLISH SLANG WORDS ARE JUST ABBREVIATIONS.\*

1333

LEACOCKS ATTITUDE IS THAT ENGLISH SLANG IS

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- A. VERY CREATIVE.
- B. REALLY PRACTICAL.
- \*C. RATHER UNIMAGINATIVE.
- D. PARTICULARLY TIME-SAVING.

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\*BUT IT \*ENGLISH SLANG\* IS ONLY TWILIGHT AS COMPARED WITH SUCH AMERICAN EFFECTS AS \*LOUNGE-LIZARD\*, \*RUBBER-NECK\*, \*SUGAR-DADDY\*, \*TANGLE-FOOT\*, AND \*PIECE OF CALICO\*.\*

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LEACOCK BELIEVES THAT THE STARRED TERMS ARE

- \*A. IMAGINATIVE.
- B. ABSURD.
- C. HUMOROUS.
- D. CONTRIVED.

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\*A GLANCE AT ANY OF COOPERS FAMOUS SEA STORIES WILL REVEAL SUCH TERRIBLE PROFANITY AS \*D---L\*, APPARENTLY HINTING AT DEVIL, AND \*D---E\*, WHICH MAY BE INTERPRETED WITH A THRILL AS DAMME.\*

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LEACOCKS USE OF \*TERRIBLE\* REVEALS HIS

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- A. OBJECTIVITY.
- \*B. AMUSEMENT.
- C. CONDEMNATION.
- D. DISPLEASURE.

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THE STUDENT WILL DEMONSTRATE HIS ABILITY TO ASSESS THE MEANING OF A PARAGRAPH BY SELECTING THE STATEMENT WHICH ACCURATELY RESTATES AN IDEA CONTAINED IN THE PARAGRAPH. #2#

0538

DIRECTIONS - SELECT THE STATEMENT THAT ANSWERS THE QUESTION.

0002

WE CANNOT OBTAIN THE CORRECT ANSWER TO OUR PROBLEMS TODAY BY AVERAGING OPPOSING VIEWPOINTS, ANY MORE THAN SURGEONS WHO FAIL TO AGREE ON A DIAGNOSIS CAN SETTLE THE ISSUE BY OPERATING ON SOME-ONE. WE ARE EITHER RIGHT OR WRONG, AND WE CANNOT RISK BEING WRONG.

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- A. THE WRITER IMPLIES THAT A PROBLEM CANNOT BE UNDERSTOOD IN TERMS OF BLACK OR WHITE. THERE ARE SHADES OF GRAY INVOLVED.
- B. THE WRITER IMPLIES THAT SCIENTISTS OUGHT TO ASSUME AN INTER-MEDIATE POSITION.
- \*C. THE WRITER IMPLIES THAT MODERN SOCIETY CAN AFFORD ONLY ONE STRATEGIC PLAN.
- D. THE WRITER IMPLIES THAT MODERN SOCIETY ACCEPTS ANY COMPROMISE WHICH WILL AVOID A TRAGEDY.

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IT IS PAINFUL TO HEAR RELATIVELY CULTURED PEOPLE SPEAK CONCERNING THE MOST ELEMENTARY PROBLEMS OF THE DAY. THEY SEEM LIKE ROUGH FARMHANDS TRYING WITH THICK, CLUMSY FINGERS TO PICK UP A NEEDLE LYING ON A TABLE.

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- A. THE WRITER CONTENDS FARMHANDS ARE NOT CAPABLE OF UNDERSTANDING THE FINER POINTS OF A PROBLEM.
- B. THE WRITER CONTENDS THAT NEITHER THE CULTURED NOR THE ILLITERATE ARE RESPONDING TO THE GREAT NEEDS OF THE DAY.
- \*C. THE WRITER CONTENDS THAT THE CULTURED PEOPLE TODAY ARE DISCUSSING MERE TRIVIA.
- D. THE WRITER CONTENDS THAT THE CULTURED ARE REALLY CLODS AT HEART.

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## REFERENCE

THE STUDENT WILL SHOW KNOWLEDGE OF THE USE OF REFERENCES IN A LIBRARY BY COMPLETING ITEMS BASED ON THE FUNCTIONS OF THE CARD CATALOG, DEWEY DECIMAL SYSTEM, READERS GUIDE, REFERENCE BOOKS, INDEXES, AND COPYRIGHT DATES. #7a

0395

DIRECTIONS - SELECT THE BEST COMPLETION.

1

THE CARD CATALOG CLASSIFIES ALL THE BOOKS IN THE LIBRARY BY

- A. TITLE.
- B. AUTHORS NAME.
- C. SUBJECT MATTER.
- \*D. ALL OF THESE.

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FICTIONAL WORKS ARE ARRANGED ON THE SHELVES

- A. ALPHABETICALLY ACCORDING TO TITLE.
- \*B. ALPHABETICALLY ACCORDING TO AUTHOR.
- C. IN THE SAME SUBJECT-MATTER GROUPS AS NON-FICTION.
- D. ACCORDING TO COPYRIGHT DATE.
- E. ACCORDING TO DATE OF ACQUISITION.

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BIOGRAPHIES ARE ARRANGED ON THE SHELF IN THEIR PROPER DECIMAL CLASSIFICATION

- \*A. ALPHABETICALLY ACCORDING TO PERSON WHOSE LIFE IT IS.
- B. ALPHABETICALLY ACCORDING TO AUTHOR.
- C. ACCORDING TO COPYRIGHT DATE.
- D. ACCORDING TO DATE OF ACQUISITION.

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THE FIRST PLACE TO LOOK FOR INFORMATION ABOUT THINGS HAPPENING CURRENTLY IS IN THE

- A. CARD CATALOG.
- B. MAGAZINE COLLECTION.
- \*C. READERS GUIDE.
- D. ENCYCLOPEDIA.

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YOU ARE LIKELY TO FIND ALL OF THE FOLLOWING IN THE REFERENCE SECTION OF A LIBRARY \*EXCEPT\*

- \*A. \*BILLY BUDD\* BY HERMAN MELVILLE.
- B. AN ATLAS.
- C. A DICTIONARY OF LITERARY TERMS.
- D. \*TWENTIETH CENTURY AMERICAN AUTHORS\*.
- E. \*ENCYCLOPEDIA BRITANNICA\*.

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ASSUMING THE CARD CATALOG HAS LED YOU TO A GROUP OF BOOKS WHICH MIGHT HELP YOU IN YOUR INVESTIGATION, THE NEXT STEP IS TO

- A. CHECK THE BOOKS OUT.

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- B. READ ENOUGH OF EACH BOOK TO DETERMINE IF IT WILL BE USEFUL. 4101084
- \*C. SCAN THE TABLE OF CONTENTS OF THE BOOKS. 1084
- D. ASK THE LIBRARIAN WHICH BOOKS ARE VALUABLE. 4101084

- THE COPYRIGHT DATE OF A BOOK IS 4101085
- A. ALWAYS AN IMPORTANT CONSIDERATION. 4101085
  - \*B. IMPORTANT WHEN THE INFORMATION YOU SEEK IS TECHNICAL. 4101085
  - C. IMPORTANT, ESPECIALLY IN FICTIONAL BOOKS. 4101085
  - D. IMPORTANT, ESPECIALLY IN ALL NON-FICTION. 4101085
  - E. NEVER AN IMPORTANT CONSIDERATION. 4101085

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## GRAMMAR

THE STUDENT, BY IDENTIFYING THE INDEPENDENT CLAUSE OF A COMPLEX SENTENCE, WILL SHOW COMPREHENSION OF SENTENCE STRUCTURE. %10 0349

DIRECTIONS - SELECT THE BEST COMPLETION. 1

INSTRUCTIONS - READ THE FOLLOWING SENTENCE. 4100877

ALTHOUGH WE CONSIDERED THE POSSIBILITY OF WORKING STRAIGHT THROUGH THE NIGHT, WE DECIDED IT WOULD BE MORE SENSIBLE TO QUIT AT TEN BECAUSE THE TEMPERATURE WAS FALLING AND WE HAD TO GET UP AT FIVE A. M. 4100877

THE INDEPENDENT CLAUSE OF THIS SENTENCE IS 4100877

- A. WE CONSIDERED THE POSSIBILITY OF WORKING STRAIGHT THROUGH THE NIGHT. 4100877
- B. WE DECIDED. 4100877
- \*C. WE DECIDED IT WOULD BE MORE SENSIBLE TO QUIT AT TEN. 4100877
- D. THE TEMPERATURE WAS FALLING. 4100877
- E. WE HAD TO GET UP AT FIVE A. M. 4100877

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THE STUDENT, BY IDENTIFYING THE SUBORDINATE ELEMENTS OF A COMPLEX SENTENCE AND THE KIND AND EXTENT OF QUALIFICATION THESE ELEMENTS PROVIDE THE ELEMENTS OF THE INDEPENDENT CLAUSE, WILL SHOW COMPREHENSION OF SENTENCE STRUCTURE. %60 0350

THE MAN WHO SERVES HIS COUNTRY WELL LEAVES A LEGACY OF WHICH HIS CHILDREN CAN BE PROUD, BUT HE WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS WEAKENS THE MORAL FIBER OF THE CIVILIZATION THAT HAS SHELTERED HIM, AND HIS CHILDREN AND HIS CHILDRENS CHILDREN LIVE IN PERPETUAL SHAME. 0100

THE \*FIRST\* SUBORDINATE CLAUSE TO APPEAR IN THIS SENTENCE IS 4100878

- A. THE MAN WHO SERVES. 4100878
- \*B. WHO SERVES HIS COUNTRY WELL. 4100878
- C. OF WHICH HIS CHILDREN CAN BE PROUD. 4100878
- D. BUT HE WEAKENS THE MORAL FIBER OF THE CIVILIZATION. 4100878
- E. THAT HAS SHELTERED HIM. 4100878



|                                                                                           |         |
|-------------------------------------------------------------------------------------------|---------|
| THE *LAST* SUBORDINATE CLAUSE OF THIS SENTENCE IS                                         | 4100879 |
| A. HIS CHILDREN AND HIS CHILDRENS CHILDREN LIVE IN PERPETUAL SHAME.                       | 4100879 |
| B. WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS.                                                | 4100879 |
| C. HE WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS WEAKENS THE MORAL FIBER OF THE CIVILIZATION. | 4100879 |
| *D. THAT HAS SHELTERED HIM.                                                               | 4100879 |
| E. WHO SERVES HIS COUNTRY WELL.                                                           | 4100879 |

|                                                   |         |
|---------------------------------------------------|---------|
| THE CLAUSE *WHO SERVES HIS COUNTRY WELL* MODIFIES | 4100880 |
| *A. MAN.                                          | 4100880 |
| B. LEAVES.                                        | 4100880 |
| C. LEGACY.                                        | 4100880 |
| D. CHILDREN.                                      | 4100880 |
| F. HE.                                            | 4100880 |

|                                                              |         |
|--------------------------------------------------------------|---------|
| THE CLAUSE *WHO NEGLECTS HIS PATRIOTIC OBLIGATIONS* MODIFIES | 4100881 |
| A. MAN.                                                      | 4100881 |
| B. CHILDREN.                                                 | 4100881 |
| *C. HE.                                                      | 4100881 |
| D. HIS.                                                      | 4100881 |
| F. SHAME.                                                    | 4100881 |

|                                                                                                                      |         |
|----------------------------------------------------------------------------------------------------------------------|---------|
| EVERY SUBORDINATE CLAUSE IN THE SENTENCE PROVIDES INFORMATION THAT IS                                                | 4100882 |
| A. ILLUSTRATIVE OF THE PURPOSE OF THE INDEPENDENT CLAUSES AND UNESSENTIAL TO THE MEANING OF THE INDEPENDENT CLAUSES. | 4100882 |
| *B. ESSENTIAL TO THE MEANING OF THE INDEPENDENT CLAUSES.                                                             | 4100882 |
| C. IRRELEVANT TO AND DISTRACTING FROM THE MEANING OF THE INDEPENDENT CLAUSES.                                        | 4100882 |
| D. ONLY CASUALLY RELATED TO THE MEANING OF THE INDEPENDENT CLAUSE.                                                   | 4100882 |
| F. INDEPENDENT OF THE MEANING OF THE INDEPENDENT CLAUSES.                                                            | 4100882 |

|                                                                                       |         |
|---------------------------------------------------------------------------------------|---------|
| THE CLAUSE *HIS CHILDREN AND HIS CHILDRENS CHILDREN LIVE IN PERPETUAL SHAME* MODIFIES | 4100883 |
| A. HIM.                                                                               | 4100883 |
| B. MAN.                                                                               | 4100883 |
| C. CIVILIZATION.                                                                      | 4100883 |
| D. THE WHOLE IDEA OF THE FIRST TWO INDEPENDENT CLAUSES.                               | 4100883 |
| *F. NO ELEMENT OF THIS SENTENCE.                                                      | 4100883 |

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|----------------------------------------------------------------------------------------------------------------------------------------------|------|
| THE STUDENT WILL SHOW KNOWLEDGE OF A SUBORDINATE ELEMENT BY COMPLETING THE DEFINITION OF THE TERM AS IT IS USED IN CONVENTIONAL GRAMMAR. %1n | 0351 |
|----------------------------------------------------------------------------------------------------------------------------------------------|------|

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|------------------------------------------|---|
| DIRECTIONS - SELECT THE BEST COMPLETION. | 1 |
|------------------------------------------|---|

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|--------------------------------------------------|---------|
| A SUBORDINATE ELEMENT OF A SENTENCE IS ONE THAT  | 4100884 |
| A. IS CONTAINED IN THE INDEPENDENT CLAUSE.       | 4100884 |
| B. REVEALS THE MAIN IDEA OF THE SENTENCE.        | 4100884 |
| *C. RESTRICTS THE MEANING OF ANOTHER ELEMENT.    | 4100884 |
| D. PROVIDES EXAMPLES OF THE MAIN ARGUMENT.       | 4100884 |
| F. PROVIDE ILLUSTRATION OF THE SUBSTANTIVE IDEA. | 4100884 |

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THE STUDENT WILL SHOW COMPREHENSION OF SENTENCE RECASTING BY SPECIFYING A GIVEN SENTENCE ACCORDING TO VARIOUS METHODS. 29m

0396

READ THE FOLLOWING SENTENCE.

58

\*THE BOY WALKED\*.

ITEMS \*ONE\* THROUGH \*TEN\* REFER TO THIS SENTENCE. BE SURE TO COME BACK TO THE ORIGINAL TO DO YOUR RECASTING. \*BE SURE TO MAKE ONLY THE REVISION CALLED FOR.\*

IF ONE WERE TO SPECIFY THE SENTENCE BY SUBSTITUTING A TERM FOR THE SUBJECT, THE SENTENCE MIGHT READ

- A. THE TALL BOY WALKED.
- \*B. ARTHUR WALKER.
- C. THE WALKED HOME.
- D. THE BOY SAUNTERED.
- E. THE TALL BOY SAUNTERED.

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IF ONE WERE TO SPECIFY THE SENTENCE BY PRECEDING THE SUBJECT WITH A SERIES OF ONE-WORD ADJECTIVAL MODIFIERS, THE SENTENCE MIGHT READ

- A. THE TALL BOY WALKED.
- B. A TALL BOY WALKED.
- \*C. THE TALL, STRONG, BRAVE BOY WALKED.
- D. THE TALL, BRAVE BOY STRODE FORWARD.

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IF THE SENTENCE WERE REVISED BY SUBSTITUTING A MORE SPECIFIC VERB, IT MIGHT READ

- A. THE TALL BOY WALKED.
- B. ARTHUR WALKED QUICKLY.
- \*C. THE BOY SCAMPERED.
- D. ARTHUR STUMBLED HOME.

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IF ONE WERE TO LIMIT THE SUBJECT WITH A NONRESTRICTIVE SUBORDINATE CLAUSE, THE SENTENCE MIGHT READ

- A. THE TALL HUNGRY BOY RAN HOME.
- \*B. THE BOY, WHO WAS TALL, WALKED.
- C. ARTHUR, MY BEST FRIEND, WALKED.
- D. THE BOY, MY WORST ENEMY, WALKED.

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IF WE WANTED TO OPPOSE A CO-ORDINATE IDEA TO THE PRESENT IDEA, THE SENTENCE MIGHT READ

- A. THE BOY WALKED, AND HIS SISTER RAN.
- B. THE BOY, WHO WAS WALKING, IS HERE.
- \*C. THE BOY WALKED, BUT HE WAS EARLY.
- D. THE TALL, STRONG BOY WALKED QUICKLY HOME.

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IF ONE WERE TO INSERT AN ADVERBIAL CLAUSE IN THE NORMAL POSITION, THE SENTENCE MIGHT READ

- \*A. THE BOY WALKED, ALTHOUGH HE FELT LIKE RUNNING.
- B. ALTHOUGH HE FELT LIKE RUNNING, THE BOY WALKED.
- C. THE BOY WALKED WITH GREAT DETERMINATION.
- D. WITH GREAT DETERMINATION, THE BOY WALKED.

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IF THE SENTENCE WERE TRANSFORMED TO A QUESTION BY ADDING ONE WORD AND SHIFTING THE ORIGINAL WORDS AROUND, THE NEW WORD WOULD BE

- A. IS.

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1811

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| 6.  | *C | 41 1814 |
| 7.  | *B | 4101815 |
| 8.  | *D | 4101816 |
| 9.  | *A | 4101817 |
| 10. | *D | 4101818 |
| 11. | *A | 4101819 |
| 12. | *C | 4101820 |
| 13. | *D | 4101821 |
| 14. | *A | 4101822 |
| 15. | *D | 4101823 |
| 16. | *A | 4101824 |
| 17. | *C | 4101825 |
| 18. | *A | 4101826 |
| 19. | *C | 4101827 |
| 20. | *B | 4101828 |
| 21. | *B | 4101829 |
| 22. | *A | 4101830 |
| 23. | *C | 4101831 |
| 24. | *A | 4101832 |
| 25. | *C | 4101833 |

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THE STUDENT WILL SHOW KNOWLEDGE OF PREPOSITIONAL PHRASES BY  
SELECTING LABELS FOR THEM IN A GIVEN PARAGRAPH. \$7a

0490

DIRECTIONS - READ THE FOLLOWING PARTIAL PARAGRAPH. AFTER IT ARE  
SEVERAL LIST OF WORD-GROUPS TAKEN FROM IT. OF EACH  
LIST, ONE WORD-GROUP IS A PREPOSITIONAL PHRASE.  
SELECT THE LETTER OF THE CORRECT PREPOSITIONAL  
PHRASE.

0123

THE SQUARE OF THE HYPOTENUSE OF A RIGHT TRIANGLE EQUALS, IN  
EVERY CASE, THE COMBINED SQUARES OF THE OTHER TWO SIDES OF THE  
TRIANGLE. WHAT SEEMS TO BE A PIECE OF GIBBERISH IS EASIER TO SEE  
IN PICTURES THAN IN WORDS. TO SEE IT, DRAW A TRIANGLE WITH ONE  
RIGHT ANGLE. NEXT DRAW A SQUARE WITH THE TRIANGLE'S HYPOTENUSE AS  
ONE SIDE OF THE SQUARE. NOW, YOU HAVE WHAT LOOKS LIKE A PICTURE  
OF AN ENVELOPE. ACTUALLY, YOU HAVE SQUARED THE HYPOTENUSE OF THE  
RIGHT TRIANGLE. NOW, DRAW ANOTHER SQUARE ON ONE OF THE OTHER

SIDES OF THE TRIANGLE. IT IS A BIT SMALLER, ISN'T IT? NOW, SQUARE THE TRIANGLE'S THIRD SIDE. BY THE WAY, DO YOU REMEMBER HOW TO FIGURE THE AREA OF A SQUARED FIGURE? THE AREA OF ONE OF THE TWO SMALLER SQUARES. NOW FIGURE THE AREA OF THE OTHER SMALL SQUARE. ARE YOU BEGINNING TO SEE WHAT IS HAPPENING? CAN YOU FINISH THIS PROOF OF THE IDEA WITH WHICH WE BEGAN?

- \*A. OF THE HYPOTENUSE 4101834
- R. OF A RIGHT 4101834
- C. SQUARE OF 4101834
- D. EQUALS THE SQUARES 4101834
- A. WHAT SEEMS 4101835
- R. TO BE 4101835
- \*C. OF A RIGHT TRIANGLE 4101835
- D. WITH ONE RIGHT 4101835
- A. DRAW A TRIANGLE 4101836
- \*B. IN EVERY CASE 4101836
- C. ONE SIDE OF 4101836
- D. NEXT DRAW 4101836
- A. TO SEE 4101837
- \*B. IN WORDS 4101837
- C. WITH THE TRIANGLES 4101837
- D. DO YOU REMEMBER 4101837
- A. TO SEE IT 4101838
- B. SQUARED THE HYPOTENUSE 4101838
- C. FIGURE THE AREA 4101838
- \*D. LIKE A PICTURE 4101838
- A. TO FIGURE THE AREA 4101839
- B. AREA OF A SQUARE 4101839
- \*C. BY THE WAY 4101839
- D. HOW TO FIGURE 4101839
- A. WHAT IS HAPPENING 4101840
- \*B. WITH WHICH 4101840
- C. IDEA WITH 4101840
- D. ARE YOU BEGINNING 4101840

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#### MECHANICS

THE STUDENT WILL SHOW COMPREHENSION OF THE SEVEN COMMA RULES LISTED BELOW BY INDICATING THE APPROPRIATE RULE FOR THE CORRECT PUNCTUATION IN A PARAGRAPH WRITTEN ACCORDING TO THE CONVENTIONS SET FORTH BY THE \*MCGRAW-HILL HANDBOOK OF ENGLISH.\*

0434

- A. A COMMA BEFORE THE \*COORDINATING CONJUNCTION\* THAT JOINS TWO INDEPENDENT CLAUSES
- B. A COMMA TO SEPARATE AN \*INTRODUCTORY PHRASE OR DEPENDENT CLAUSE FROM AN INDEPENDENT CLAUSE



- C. A COMMA TO SEPARATE WORDS, PHRASES, OR CLAUSES IN A \*SERIES\*
- D. A COMMA TO SEPARATE TWO OR MORE ADJECTIVES WHEN THEY ARE \*COORDINATE MODIFIERS\* OF THE SAME NOUN
- E. A COMMA TO SEPARATE \*PARENTHETICAL\* WORDS, PHRASES OR CLAUSES FROM THE REST OF THE SENTENCE
- F. A COMMA TO SEPARATE \*NONRESTRICTIVE\* CLAUSES AND PHRASES FROM THE REMAINDER OF THE SENTENCE
- G. A COMMA TO SEPARATE \*APPOSITIVES\* FROM THE REST OF THE SENTENCE %140

DIRECTIONS - IN THE FOLLOWING PARAGRAPH THE PUNCTUATION IS CORRECT ACCORDING TO THE \*MC GRAW-HILL HANDBOOK\*. INDICATE THE APPROPRIATE RULE FOR EACH UNDERLINED COMMA BY MARKING THE LETTER OF THE RULE NEXT TO THE ITEM NUMBER ON THE ANSWER SHEET.

0064

ARE YOU AWARE OF THE NAME GAME PLAYED BY AUTHORS?  
 IN ADDITION TO OTHER CREATIVE CHORES\*,\* NOVELISTS HAVE TO  
 DECIDE WHAT TO CHRISTEN THEIR BRAIN CHILDREN. IN THIS  
 RESPECT THEY ARE LIKE EXPECTANT PARENTS LOOKING FOR DISTINCT-  
 TIVE\*,\* SIGNIFICANT NAMES. UNLIKE PARENTS\*,\* WRITERS\*,\* HOWEVER,  
 OFTEN ARE ABLE TO USE CERTAIN PERSONALITY TRAITS, OR OTHER  
 STORY ELEMENTS\*,\* AS A SOURCE OF NAMES. HERE IS WHERE THE  
 FUN BEGINS\*,\* AND HERE IS WHERE THE READER JOINS THE GAME.  
 CAN YOU FIND A CLUE TO THE NATURE OF THE CHARACTER, OR TO  
 THE STORY ITSELF, BY ANALYZING THE PROPER NAMES? AMUSING  
 ILLUSTRATIONS ARE FOUND IN JAMES GOULD COZZENS BOOK \*BY  
 LOVE POSSESSED\* IN WHICH A RANKER\*,\* ONE OF THE COMMUNITY'S  
 LEADING CITIZENS, IS NAMED ARTHUR WINNER. HE IS A WINNER ALL  
 RIGHT. HE IS SUCCESSFUL IN GETTING WIVES, IN BEGETTING  
 CHILDREN\*,\* AND EVEN IN GETTING FIRST-CLASS PROBLEMS. ANOTHER  
 CHARACTER IN THAT BOOK IS AN OLD MAN NAMED NOAH\*,\* WHO IS A TRUST  
 OFFICER IN A RATHER IMMORAL\*,\* BANKRUPT COMMUNITY. WHILE NOAH  
 DEVOTES HIS ENERGIES TO SAVING PEOPLE FROM GOING UNDER IN  
 THE FLOOD OF THEIR FINANCIAL STRAITS\*,\* JOS JUNIOR PARTNER,  
 JULIUS\*,\* SAVES NOAH AND PROVES HIMSELF A JEWEL OF A MAN. NEXT  
 TIME YOU READ A NOVEL\*,\* TAKE A SECOND LOOK AT THE NAMES OF THE

13

PEOPLE. JOIN THE WRITER IN HIS NAME GAME AND DOUBLE, EVEN  
TRIPLE\*,\* YOUR PLEASURE.

14

|        |         |
|--------|---------|
| 1. *B  | 4101319 |
| 2. *D  | 4101320 |
| 3. *R  | 4101321 |
| 4. *F  | 4101322 |
| 5. *E  | 4101323 |
| 6. *A  | 4101324 |
| 7. *G  | 4101325 |
| 8. *C  | 4101326 |
| 9. *F  | 4101327 |
| 10. *D | 4101328 |
| 11. *R | 4101329 |
| 12. *G | 4101330 |
| 13. *R | 4101331 |
| 14. *E | 4101332 |

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#### LETTERS

THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE PURPOSE OF A LETTER OF APPLICATION BY IDENTIFYING A STATEMENT OF PURPOSE. %20 0552

DIRECTIONS -- SELECT THE BEST COMPLETION. 0169

THE ONE STATEMENT THAT GIVES THE MAIN PURPOSE FOR WRITING A LETTER OF APPLICATION IS 2120

- A. TO RETURN AN APPLICATION FORM.
- B. TO ACKNOWLEDGE AN OFFER OF EMPLOYMENT.
- \*C. TO TRANSMIT ONE'S QUALIFICATIONS SUMMARY.
- D. TO PROVIDE ADDITIONAL DATA REQUESTED BY THE INTERVIEWER.

THE ADDITION OF A PERSONAL SALES MESSAGE IS CONSIDERED PART OF THE MAIN PURPOSE OF WHICH ONE OF THE FOLLOWING LETTER TYPES0 2121

- A. LETTER OF APPLICATION
- B. LETTER OF REFUSAL

- C. LETTER OF ACCEPTANCE
- D. LETTER OF RESIGNATION

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GIVEN \*FIVE\* PRINCIPAL ELEMENTS, THE STUDENT WILL SHOW HIS KNOWLEDGE OF THE PRINCIPAL ELEMENTS OF A LETTER OF APPLICATION BY MATCHING DESCRIPTIONS OF PRINCIPAL ELEMENTS WITH TYPES OF LETTERS. %4a

0553

DIRECTIONS-- SELECT THE BEST COMPLETION.

0170

A STATEMENT EXPRESSING INTEREST IN A PARTICULAR POSITION IS CONSIDERED A PRINCIPAL ELEMENT OF

2127

- \*A. A LETTER OF APPLICATION.
- B. A LETTER OF REFUSAL.
- C. A LETTER OF ACCEPTANCE.
- D. A LETTER OF RESIGNATION.

A PRINCIPAL ELEMENT WHICH SHOULD BE FOUND IN A LETTER OF APPLICATION IS

2123

- A. A STATEMENT REMINDING THE INTERVIEWER OF ONE'S SPECIAL QUALIFICATIONS.
- B. A STATEMENT INFORMING AN EMPLOYER WHEN ONE CAN REPORT FOR WORK.
- C. A STATEMENT THANKING AN INTERVIEWER FOR HIS TIME AND COURTESY.
- \*D. A STATEMENT TELLING WHERE AND HOW ONE CAN BE REACHED FOR A PERSONAL INTERVIEW.

A STATEMENT INDICATING WHY ONE WISHES TO BE EMPLOYED BY A PARTICULAR ORGANIZATION IS A PRINCIPAL ELEMENT OF

2124

- A. A LETTER OF RESIGNATION.
- \*B. A LETTER OF APPLICATION.
- C. A LETTER OF ACKNOWLEDGEMENT.
- D. A LETTER OF ACCEPTANCE.

A LETTER OF APPLICATION SHOULD INCLUDE AS A PRINCIPAL ELEMENT

2125

- A. A STATEMENT LETTING AN INTERVIEWER KNOW ONE IS STILL INTERESTED IN A PARTICULAR POSITION.
- \*B. A STATEMENT POINTING OUT SOME OF ONE'S SPECIAL QUALIFICATIONS FOR A PARTICULAR POSITION.
- C. A STATEMENT NOTIFYING AN EMPLOYER OF ONE'S ACCEPTANCE OF A PARTICULAR POSITION.
- D. A STATEMENT REMINDING AN INTERVIEWER OF ONE'S SPECIAL QUALIFICATIONS FOR A PARTICULAR POSITION.

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THE STUDENT WILL SHOW COMPREHENSION OF EFFECTIVE PLACEMENT OF PRINCIPAL ELEMENTS IN A LETTER OF APPLICATION BY MATCHING HYPOTHETICAL SITUATIONS WITH THE INTRODUCTION, THE BODY, OR THE CONCLUSION OF A LETTER. %6a

0554

DIRECTIONS-- SELECT THE BEST COMPLETION.

0171

IN A SITUATION WHEN ONE MUST MAKE A SPECIAL EFFORT TO SELL HIMSELF FOR A POSITION, A STATEMENT EXPRESSING HIS DESIRE WOULD MOST EFFECTIVELY APPEAR IN

2126

- \*A. THE INTRODUCTION TO A LETTER.
- \*B. THE BODY OF A LETTER.
- \*C. THE CONCLUSION OF A LETTER.

A STATEMENT SUMMARIZING SOME SPECIAL QUALIFICATIONS ONE HAS WOULD MOST EFFECTIVELY BE PLACED IN

2127

- \*A. THE INTRODUCTION OF THE LETTER.
- \*B. THE BODY OF THE LETTER.
- \*C. THE CONCLUSION OF THE LETTER.

WHEN EMPHASIZING HIGHLIGHTS OF ONE'S EDUCATIONAL BACKGROUND, THE STATEMENT--I CAN TAKE DICTATION AT 120 WORDS, OPERATE A SWITCH-BOARD, AND ANSWER ROUTINE LETTERS,--WOULD BEST APPEAR IN

2128

- \*A. THE INTRODUCTION OF A LETTER.
- \*B. THE BODY OF A LETTER.
- \*C. THE CONCLUSION OF A LETTER.

ONE OF THE BEST SENTENCE CONCLUSIONS TO A LETTER OF APPLICATION WOULD BE

2129

- \*A. IS THERE A PLACE IN YOUR ORGANIZATION FOR A YOUNG MAN WHO IS THOROUGHLY TRAINED IN COMPUTER PROGRAMING?
- \*B. DO YOU NEED A SALESMAN WHO IS HARD-WORKING, CONSCIENTIOUS, AND AMBITIOUS?
- \*C. I AM PRESENTLY EMPLOYED AS A RECEPTIONIST.
- \*D. MAY I HAVE AN APPOINTMENT FOR AN INTERVIEW?

WHEN ONE IS ENCLOSING A QUALIFICATIONS SUMMARY SHEET WITH HIS LETTER OF APPLICATION, IT IS BETTER TO INDICATE THIS FACT IN

2130

- \*A. THE INTRODUCTION OF THE LETTER.
- \*B. THE BODY OF THE LETTER.
- \*C. THE CONCLUSION OF THE LETTER.

WHEN ONE HAS LEARNED ABOUT A POSITION FROM ANOTHER PERSON -- AN EMPLOYEE OF THE ORGANIZATION OR A TEACHER -- HE WOULD MOST EFFECTIVELY MENTION THIS FACT IN

2131

- \*A. THE INTRODUCTION OF THE LETTER.
- \*B. THE BODY OF THE LETTER.
- \*C. THE CONCLUSION OF THE LETTER.

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GIVEN A HYPOTHETICAL SITUATION, THE STUDENT WILL APPLY THE PRINCIPAL RULES FOR AN APPLICATION LETTER BY SELECTING EXAMPLES OF THEM RELATED TO THE SITUATIONS. %B

0555

DIRECTIONS-- READ THE FOLLOWING SITUATION. SELECT THE ALTERNATIVE WHICH CORRECTLY ANSWERS THE QUESTION.

0172

#### NEWSPAPER ADVERTISEMENT

\*CLERK\* FOR ROCKPORT COUNTY TAX OFFICE.  
SOME TYPING, FILING, AND ABILITY TO  
WORK WITH NUMBERS. APPLY TO SUPERVISOR  
OF PERSONNEL, JAMES DAVIS.

DEFERRING TO THE ABOVE ADVERTISEMENT, WHAT SHOULD BE THE ADDRESS FOR THE LETTER.

2132

- A. ROCKPORT COUNTY TAX OFFICE  
ROCKPORT,  
ILLINOIS

- \*B. MR. JAMES DAVIS  
SUPERVISOR OF PERSONNEL  
ROCKPORT COUNTY TAX OFFICE  
ROCKPORT, ILLINOIS
- C. SUPERVISOR OF PERSONNEL  
ROCKPORT COUNTY TAX OFFICE  
ROCKPORT, ILLINOIS

WHICH OF THE FOLLOWING SENTENCES WOULD BE CONSIDERED A GOOD OPENING SENTENCE?

2133

- A. I SHOULD LIKE TO BE CONSIDERED FOR THE POSITION ADVERTISED IN THE NEWSPAPER THIS MORNING.
- B. MY FIVE YEARS OF EMPLOYMENT SHOULD QUALIFY ME FOR THE POSITION IN YOUR OFFICE.
- \*C. MY EXTENSIVE TRAINING IN TYPING IN ADDITION TO A COURSE IN BOOKKEEPING SHOULD QUALIFY ME FOR THE POSITION OF CLERK IN YOUR OFFICE.
- D. MY THOROUGH TRAINING IN OFFICE SKILLS SHOULD QUALIFY ME FOR THE POSITION IN YOUR OFFICE.

ASSUMING ONE HAS SUMMARIZED HIS BACKGROUND IN TYPING AND BOOKKEEPING IN AN OPENING PARAGRAPH, WHICH SENTENCE INCLUDES A GOOD EXPLANATION OF THE SKILLS?

2134

- \*A. I CAN TYPE 60 WORDS PER MINUTE, HAVE EXPERIENCE IN FILING IN THE SCHOOL BUSINESS OFFICE, AND HAVE DONE LIGHT BOOKKEEPING FOR BAKER ENTERPRISES, INC.
- B. I HAVE HAD TWO YEARS OF TYPING WITH SIX WEEKS OF FILING AND ONE YEAR OF BOOKKEEPING.
- C. I WAS THE FASTEST TYPIST IN MY CLASS AND THE SECOND MOST ACCURATE FILING STUDENT.
- D. I RECEIVED AN \*A\* IN TYPING I AND II, A \*B\* IN FILING SKILLS, AND A \*B\* IN BOOKKEEPING I.

ASSUMING ONE ESPECIALLY WANTS THE POSITION ADVERTISED IN THE PAPER, WHAT WOULD BE A GOOD OPENING SENTENCE THAT WOULD HELP THE PERSON SELL HIMSELF?

2135

- \*A. DOES YOUR ORGANIZATION HAVE A NEED FOR AN OFFICE CLERK?
- B. IF YOU NEED A PERSON WITH LOTS OF SKILLS, I'M THE ONE YOU'RE LOOKING FOR.
- C. DON'T LOOK FURTHER. I FILL THE BILL.
- \*D. CAN YOU USE AN OFFICE CLERK WHO IS VERSATILE AND HAS A REPUTATION FOR BEING EFFICIENT AND SKILLFUL?

ASSUMING ONE IS ENCLOSING A PERSONAL DATA SHEET WITH HIS LETTER OF APPLICATION, WHICH OF THE FOLLOWING SENTENCES WOULD BEST CONVEY THIS?

2136

- A. I HAVE ENCLOSED MY PERSONAL DATA SHEET EXPLAINING MY TYPING SPEED OF 60 WORDS PER MINUTE.
- \*B. AS YOU WILL SEE IN MY PERSONAL DATA SHEET, MY TRAINING AND EXPERIENCE HAVE PREPARED ME TO FILL THE CLERK'S POSITION IN YOUR FIRM.
- C. AS MY PERSONAL DATA SHEET INDICATES, I AM PREPARED FOR THE POSITION YOUR FIRM IS OFFERING.
- D. MY PERSONAL DATA SHEET WILL EXPLAIN ALL MY TRAINING AND EXPERIENCE.

DIRECTIONS-- READ THE FOLLOWING SITUATION. SELECT THE CORRECT ANSWERS FOR THE FOLLOWING QUESTIONS.

0173

HYPOTHETICAL SITUATION-- YOUR NEIGHBOR, MR. STEPHEN PETERSON, IS EMPLOYED BY ACME INSURANCE CO. IN CONVERSATION, YOU LEARN FROM



HIM THAT THEY HAVE A POSITION OPEN FOR A SALESMAN AND YOU WISH TO APPLY FOR IT. THE DIRECTOR OF PERSONNEL IS MR. GEORGE JACKSON.

YOU WRITE A LETTER OF APPLICATION. WHICH OF THE FOLLOWING SHOULD APPEAR ON THE FIRST LINE OF THE ADDRESS?

2137

- A. DIRECTOR OF PERSONNEL
- B. MR. STEPHEN PETERSON
- \*C. MR. GEORGE JACKSON
- D. ACME INSURANCE CO.

IN DEVELOPING THE BODY OF THE LETTER, WHICH SENTENCE COULD BE INCLUDED?

2138

- A. I SHALL BE AVAILABLE FOR AN INTERVIEW ANY DAY AFTER JUNE 15.
- B. CAN YOU USE AN EXPERIENCED INSURANCE SALESMAN WITH AN OUTSTANDING RECORD OF ACHIEVEMENT?
- \*C. I HAVE BECOME FAMILIAR WITH YOUR COMPANY AND WOULD VERY MUCH LIKE TO BE A PART OF YOUR PROGRESSIVE POLICIES FOR SELLING INSURANCE.
- D. MR. STEPHEN PETERSON, MY NEIGHBOR, HAS TOLD ME ABOUT YOUR OPENING FOR A SALESMAN.

BASED ON THE SITUATION, WHICH SENTENCE WOULD BE A GOOD INTRODUCTION TO THE LETTER?

2139

- \*A. MR. STEPHEN PETERSON, WHO IS EMPLOYED IN YOUR RESEARCH DEPARTMENT, HAS TOLD ME OF AN OPENING FOR A SALESMAN.
- B. WITH MY YEARS OF EXPERIENCE AND RECORD OF ACHIEVEMENT AS AN INSURANCE SALESMAN, I THOUGHT I WOULD APPLY FOR YOUR OPENING.
- C. I REALIZE YOU DON'T NEED ANYONE NOW, BUT I WOULD LIKE TO GET MY NAME IN YOUR FILES.
- D. I KNOW I MAY NOT BE THE BEST-QUALIFIED APPLICANT YOU HAVE. BUT I SHALL APPRECIATE AN INTERVIEW AT YOUR EARLIEST CONVENIENCE.

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THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE LETTER OF APPLICATION BY IDENTIFYING THE REASON FOR ITS USE. %10

0556

DIRECTIONS-- SELECT THE BEST COMPLETION.

0174

AS AN INTRODUCTION TO AN EMPLOYER, A LETTER OF APPLICATION IS PREFERRED TO A PHONE CALL OR PERSONAL VISIT INQUIRING ABOUT AVAILABLE POSITIONS BECAUSE

2140

- A. A LETTER CAN OFTEN REACH AN EXECUTIVE'S OFFICE WHEN AN INDIVIDUAL CANNOT.
- B. A WELL-WRITTEN LETTER PROVIDES A SCREENING DEVICE FOR A BUSY EMPLOYER.
- C. A WELL-WRITTEN LETTER PROVIDES THE EXECUTIVE WITH MORE INFORMATION IN LESS TIME THAN AN INTERVIEW.
- \*D. ALL OF THE ABOVE

\*\*\*\*\*

THE STUDENT WILL SHOW HIS KNOWLEDGE OF A LETTER OF APPLICATION BY IDENTIFYING THE RECOMMENDED PROCEDURES TO BE USED IN PREPARING THE LETTER. %13

0557

WHEN ONE USES ANOTHER PERSON'S NAME AS A REFERENCE IN A PERSONAL DATA SHEET, IT IS IMPERATIVE THAT HE

2141

- A. OBTAIN, IN THE NEAR FUTURE, THE PERMISSION OF THE PERSON.
- \*B. BE CERTAIN HE HAS THE PERMISSION OF THE PERSON BEFORE USING THE NAME.
- C. BE CERTAIN THE PERSON NEVER FINDS OUT HIS NAME HAS BEEN USED.
- D. HAS NOT USED THE NAMES OF PEOPLE OTHER THAN FORMER EMPLOYERS.

ENCLOSING A PERSONAL DATA SHEET WITH A LETTER OF APPLICATION IS RECOMMENDED BECAUSE

2142

- A. IT ELIMINATES THE NEED FOR ONE TO DESCRIBE FULLY HIS EDUCATION AND EXPERIENCE IN THE LETTER.
- B. IT ALLOWS ONE TO PRESENT HIS PERSONAL DATA IN AN ORGANIZED FORMAT.
- C. IT AVOIDS A LONG, RAMBLING LETTER FOR THE EMPLOYER TO READ.
- \*D. ALL OF THE ABOVE

A LETTER OF APPLICATION SHOULD BE WRITTEN ON WHICH ONE OF THE FOLLOWING TYPES OF PAPER

2143

- A. PERSONAL STATIONERY OF ANY COLOR OR SIZE
- B. TYPING PAPER OF ANY GRADE, SIZE 8 1/2 X 11 IN WHITE
- \*C. BOND PAPER OF GOOD GRADE, SIZE 8 1/2 X 11, IN WHITE
- D. BOND PAPER OF GOOD GRADE, SIZE 8 1/2 X 11, IN PASTEL SHADES

WHEN ONE HAS BEEN REFERRED TO AN EMPLOYER BY A FRIEND OR ASSOCIATE, THE LETTER OF APPLICATION SHOULD

2144

- \*A. INCLUDE THE NAME OF THE PERSON -- WITH HIS PERMISSION.
- B. IGNORE COMPLETELY THE REFERRAL.
- C. EXPLAIN THE RELATIONSHIP OF THE INDIVIDUAL TO THE APPLICANT.
- D. EXPRESS A PERSONAL EVALUATION OF THE PERSON WHO REFERRED THE APPLICANT.

BEGINNING A LETTER OF APPLICATION WITH A SUMMARY STATEMENT OF ONE'S SPECIAL QUALIFICATIONS IS CONSIDERED

2145

- A. POOR PRACTICE BECAUSE IT CREATES AN IMPRESSION OF CONCEIT IN THE APPLICANT.
- B. GOOD PRACTICE BECAUSE IT ELIMINATES ALL QUESTIONS ABOUT AN APPLICANT.
- \*C. GOOD PRACTICE BECAUSE IT PROVIDES AN IMMEDIATE INDICATION OF ONE'S TRAINING AND ABILITY.
- D. POOR PRACTICE BECAUSE IT IMMEDIATELY RESTRICTS AN EMPLOYER'S THINKING ABOUT AN APPLICANT.

EVERY CONCLUDING PARAGRAPH SHOULD INCLUDE INFORMATION REGARDING

2146

- \*A. A REQUEST FOR AN INTERVIEW AND A MEANS OF CONTACT.
- B. A STATEMENT OF GRATITUDE FOR THE EMPLOYER'S TIME AND COOPERATION.
- C. A SUMMARY OF ONE'S BASIC QUALIFICATIONS.
- D. A STATEMENT EXPLAINING ONE'S INTEREST IN THE ORGANIZATION.

WHEN ADDRESSING A LETTER OF APPLICATION, IT IS RECOMMENDED THAT ONE TRY TO

2147

- A. INCLUDE A SOURCE OF INFORMATION.
- \*B. INCLUDE THE NAME OF A SPECIFIC PERSON IN THE ORGANIZATION.
- C. INCLUDE A RETURN ADDRESS.
- D. INCLUDE ONLY THE NAME OF THE COMPANY INVOLVED.

AT SOME POINT IN THE BEGINNING PARAGRAPH OF AN APPLICATION

2148

LETTER. ONE \*MUST\* MENTION

- A. THE NAME OF HIS FORMER EMPLOYER.
- B. HIS ADDRESS AND HOME PHONE.
- \*C. THE POSITION APPLIED FOR.
- D. THE SCHOOLS HE HAS ATTENDED.

WHEN APPLYING FOR A POSITION ADVERTISED IN THE NEWSPAPER, IT IS VERY IMPORTANT THAT ONE

- A. MENTION ONLY THE NAME OF THE NEWSPAPER.
- \*B. MENTION THE POSITION APPLIED FOR.
- C. MENTION ONLY THE NAME AND DATE OF THE NEWSPAPER.
- D. MENTION ONLY THE NEED FOR EMPLOYMENT.

WHEN ONE IS EXPLAINING HIS SKILL DEVELOPMENT FOR AN OFFICE POSITION, HE SHOULD INCLUDE INFORMATION THAT WILL

- A. EXPLAIN THE AMOUNT OF TIME SPENT IN CLASS.
- B. EXPLAIN THE NUMBER OF YEARS OF USE OF THE SKILLS.
- \*C. EXPLAIN THE ACTUAL SPEEDS OR LEVELS OF ACHIEVEMENT.
- D. EXPLAIN ONE'S RANK ACCORDING TO PERFORMANCE AND GRADES WITHIN THE INDIVIDUAL CLASSES.

WHEN ONE IS DEVELOPING THE BODY OF HIS LETTER, RECOMMENDED ADDITIONAL COMMENTS WOULD BE

- \*A. A COMPLIMENTARY STATEMENT ABOUT THE FIRM INCLUDING REASONS FOR WANTING TO WORK FOR THEM.
- B. A DEROGATORY STATEMENT ABOUT THE FIRM ONE IS LEAVING.
- C. A COMPLIMENTARY STATEMENT ABOUT THE FIRM'S COMPETITORS.
- D. A STATEMENT ABOUT ONE'S FORMER DISINTEREST IN THE ORGANIZATION.

WHEN ONE WRITES ABOUT HIS PERSONAL QUALIFICATIONS FOR A POSITION AND ABOUT ANY OF HIS PARTICULAR ACHIEVEMENTS, THE ATTITUDE HE CONVEYS SHOULD BE

- A. MILDLY NEGATIVE TO GIVE THE IMPRESSION OF MODESTY.
- \*B. DEFINITELY POSITIVE WITHOUT FLAUNTING HIS ABILITY.
- C. DEFINITELY POSITIVE AND BOASTFUL.
- D. UNDOUBTEDLY NEGATIVE AND INDIFFERENT.

MAKING SURE THE LETTER OF APPLICATION IS IMPECCABLY NEAT IS IMPORTANT BECAUSE

- A. IT MUST BE READ RAPIDLY AND WITH EASE.
- B. IT PROVIDES ONE'S BACKGROUND INFORMATION.
- \*C. IT GIVES AN EMPLOYER A CLUE TO ONE'S PERSONALITY AND WORK HABITS.

\*\*\*\*\*

THE STUDENT WILL DEMONSTRATE HIS KNOWLEDGE OF THE PROCEDURES TO BE USED IN HANDLING REFERENCES FOR EMPLOYMENT BY IDENTIFYING THE PROCEDURES. %11

DIRECTIONS-- SELECT THE BEST COMPLETION.

BEFORE AN APPLICANT USES A PERSON AS A REFERENCE HE MUST

- A. BE SURE HE TELLS THE PERSON HE IS DOING SO.
- \*B. OBTAIN THE PERMISSION OF THE PERSON WHOSE NAME HE IS USING.
- C. NOTIFY THE PERSON AS SOON AS AN APPOINTMENT FOR AN INTERVIEW IS MADE.
- D. SEND HIM A CARBON COPY OF HIS LETTER OF APPLICATION.

IT IS PERMISSIBLE TO OBTAIN THE PERMISSION OF A REFERENCE BY REQUESTING IT

2156

- A. IN PERSON.
- B. IN A LETTER.
- C. IN A PHONE CONVERSATION.
- \*D. ALL OF THE ABOVE

WHEN GATHERING INFORMATION ABOUT REFERENCES, ONE WOULD BE CERTAIN HE KNOWS THE

2157

- A. NAME AND ADDRESS OF THE REFERENCE.
- B. NAME, TITLE, AND PHONE NUMBER OF THE REFERENCE.
- \*C. NAME, TITLE, ADDRESS, AND PHONE NUMBER OF THE REFERENCE.
- D. NAME AND PHONE NUMBER OF THE REFERENCE.

INFORMATION THAT SHOULD BE OFFERED AT THE TIME ONE REQUESTS A REFERENCE IS

2158

- \*A. ONE'S NAME, THE PROSPECTIVE EMPLOYER'S NAME, AND THE POSITION APPLIED FOR.
- B. ONE'S NAME AND A REMINDER OF HIS QUALIFICATIONS.
- C. ONE'S NAME AND THE NAME OF HIS PRESENT EMPLOYER.
- D. ONE'S NAME AND A SUMMARY OF WHAT HE WOULD LIKE WRITTEN.

WHEN REQUESTING PERMISSION FOR A REFERENCE VIA A LETTER, IT IS HELPFUL TO

2159

- A. ENCLOSE AN INVITATION TO DINNER.
- \*B. ENCLOSE A RETURN POSTAL CARD FOR REPLY.
- C. ENCLOSE STATIONERY FOR A LETTER OF REPLY.
- D. ENCLOSE A CHECK IN PAYMENT FOR SERVICES RENDERED.

IF AN EMPLOYER REQUESTS A CHARACTER REFERENCE, HE MOST LIKELY WILL ASK FOR THE NAME OF

2160

- \*A. A FRIEND.
- B. A FORMER EMPLOYER.
- C. A MEMBER OF THE FAMILY.
- D. A FORMER INSTRUCTOR.

IF ONE NEEDS A REFERENCE REGARDING HIS TRAINING, HE WOULD MOST LIKELY ASK

2162

- A. A FRIEND.
- B. A FORMER EMPLOYER.
- C. A MEMBER OF THE FAMILY.
- \*D. A FORMER INSTRUCTOR.

CARRYING A LETTER OF REFERENCE WITH ONE TO AN INTERVIEW IS GENERALLY CONSIDERED

2163

- A. EFFECTIVE BECAUSE IT ELIMINATES THE NEED FOR AN EMPLOYER TO REQUEST A REFERENCE.
- B. EFFECTIVE BECAUSE IT INDICATES A GOOD QUALITY OF PREPAREDNESS IN THE APPLICANT.
- \*C. INEFFECTIVE BECAUSE IT POSES A QUESTION OF ITS CANDIDNESS SINCE IT MAY NOT BE COMPLETELY CONFIDENTIAL.
- D. INEFFECTIVE BECAUSE THERE IS LITTLE AN EMPLOYER COULD DO WITH THE LETTER DURING THE INTERVIEW.

WHEN WRITING TO REQUEST A LETTER OF REFERENCE BE MAILED DIRECTLY TO A PROSPECTIVE EMPLOYER, IT IS ADVISABLE TO

2164

- A. ENCLOSE A FORM TO BE FILLED OUT.
- \*B. ENCLOSE A STAMPED, ADDRESSED ENVELOPE.
- C. ENCLOSE A SAMPLE LETTER TO BE USED AS A GUIDE.
- D. ENCLOSE INSTRUCTIONS FOR WHAT NEEDS TO BE SAID.

WHEN ONE HAS BEEN OFFERED AND HAS ACCEPTED A POSITION FOR WHICH HE REQUESTED REFERENCES, IT IS ADVISABLE TO

2165

- \*A. SHOW ONE'S COURTESY BY WRITING A THANK YOU LETTER.
- B. SHOW ONE'S COURTESY BY TELLING THE REFERENCE THE GOOD NEWS.
- C. SHOW ONE'S COURTESY BY NOT EMBARRASSING THE PERSON BY TELLING HIM.
- D. SHOW ONE'S COURTESY BY TELLING OTHERS HOW KIND THE PERSON WAS TO HIM.

\*\*\*\*\*

THE STUDENT WILL EVALUATE A LETTER OF APPLICATION BY COMPLETING STATEMENTS ON THE EFFECTIVENESS OF THE ORGANIZATION AND THE QUALITY OF CONTENT. 390

0559

DIRECTIONS-- READ THE FOLLOWING LETTER AND COMPLETE THE STATEMENTS WHICH FOLLOW.

0177

BAKER ADVERTISING AGENCY  
2100 MADISON AVENUE  
NEW YORK, NEW YORK

GENTLEMEN:

MR. ROBERT STACH, A FRIEND OF OUR FAMILY, HAS TOLD ME YOU NEED A SECRETARY. MY TRAINING AND THREE YEARS EXPERIENCE AS A PRIVATE SECRETARY FOR LANSING ASSOCIATES GIVE ME THE QUALIFICATIONS I THINK YOU REQUIRE.

MAY I HAVE AN APPOINTMENT FOR A PERSONAL INTERVIEW? YOU MAY CONTACT ME AT MY HOME ADDRESS OR PHONE 947-8271.

VERY TRULY YOURS,

BASED ON POINTS DISCUSSED, THE CONTENT OF THE INSIDE ADDRESS OF THIS LETTER IS

2166

- A. ALL RIGHT AS IT STANDS.
- \*B. LACKING THE NAME OF A SPECIFIC PERSON OR TITLE.
- C. NOT CORRECTLY ARRANGED.

THE INFORMATION IN THE FIRST PARAGRAPH SHOULD BE

2167

- A. SEPARATED INTO TWO PARAGRAPHS FOR GREATER EFFECTIVENESS.
- B. IN REVERSE ORDER FOR GREATER EFFECTIVENESS.
- \*C. LEFT AS IT IS FOR MAXIMUM EFFECTIVENESS.

AS AN OPENING SENTENCE, I SHOULD

2168

- A. INCLUDE MORE INFORMATION ABOUT THE POSITION APPLIED FOR.
- B. INCLUDE MORE PERSONAL INFORMATION ABOUT MR. STACH.
- \*C. REMAIN AS IT IS SINCE IT INCLUDES ALL NECESSARY INFORMATION.
- D. BE OMITTED FROM THE LETTER.

THE INFORMATION INCLUDED IN THE SECOND SENTENCE OF PARAGRAPH I MAY BE CONSIDERED

2169

- \*A. SUFFICIENT BECAUSE ITS PURPOSE IS TO INTRODUCE THE APPLICANT THROUGH A BRIEF PERSONAL SUMMARY.
- B. INSUFFICIENT BECAUSE THE READER NEEDS TO KNOW MORE IMMEDIATELY ABOUT THE APPLICANT.
- C. SUFFICIENT BECAUSE THE READER HAS NO BUSINESS KNOWING MORE.
- D. INSUFFICIENT BECAUSE THE INFORMATION IS ALL UNIMPORTANT.



THE PURPOSE OF THE CLOSING PARAGRAPH HAS BEEN

2170

- A. IGNORED BECAUSE IT DOESN'T INCLUDE THE APPLICANT'S REASON FOR WANTING TO WORK FOR THIS COMPANY.
- B. IGNORED BECAUSE IT DOESN'T OFFER MORE DETAILED INFORMATION ABOUT THE APPLICANT'S QUALIFICATIONS.
- C. FULFILLED BECAUSE IT STATES THE PLACE AT WHICH THE APPLICANT MAY BE CONTACTED.
- \*D. FULFILLED BECAUSE IT REQUESTS AN INTERVIEW AND GIVES SOME INFORMATION ABOUT CONTACTING THE APPLICANT.

THE CONCLUDING PARAGRAPH COULD BE IMPROVED BY

2171

- A. OMITTING THE PHONE NUMBER.
- \*B. INCLUDING THE HOME ADDRESS.
- C. OMITTING THE REQUEST FOR AN INTERVIEW.
- D. INCLUDING THE APPLICANT'S NAME.

THE QUALITY OF THE ENTIRE LETTER

2172

- A. IS GOOD AS THE LETTER STANDS.
- B. IS ALL RIGHT WHEN APPLYING FOR THE POSITION OF SECRETARY.
- C. CAN BE IMPROVED BY THE APPLICANT'S BEING MORE POSITIVE ABOUT HIS ABILITY.
- \*D. CAN BE IMPROVED BY INCLUDING A PARAGRAPH ENLARGING ON THE APPLICANT'S TRAINING AND EXPERIENCE.

THE REACTION OF THE EMPLOYER READING THIS LETTER WOULD LIKELY BE

2173

- \*A. NEGATIVE BECAUSE IT FAILS TO ELABORATE ON THE APPLICANT'S TRAINING AND EXPERIENCE.
- B. POSITIVE BECAUSE HE CAN BE SURE THIS APPLICANT IS THE PERSON HE WANTS.
- C. POSITIVE BECAUSE HE CAN LEARN MORE FROM MR. STACH.
- D. POSITIVE BECAUSE IT'S A GOOD LETTER.

IF ONE WERE TO ADD INFORMATION ABOUT THE APPLICANT'S QUALIFICATIONS, HE WOULD

2174

- A. INCLUDE A PERSONAL DATA SHEET.
- B. INCLUDE A BRIEF STATEMENT ABOUT SKILL DEVELOPMENT.
- C. INCLUDE A SUMMARY OF SPECIFIC AREAS OF EXPERIENCE.
- \*D. ALL OF THE ABOVE

\*\*\*\*\*

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